#### NYM CRINKLE'S FEUILLETON

Boucicault's Interesting Essays on the Art of Acting-His Fecund Imagination and Facile Pen-The Chemistry of Acting, not the Anima, his Subject -Materialism, the Contemporary Curse of Art, Self Consciousness its Fruit-The Real Springs of Dramatic Expression Deeper than the Teacher will Ordinarily Allow-Thought, Feeling, Training-An Exhaustive Discussion of a Mooted Question.

I am sure no one can read what Boucicault writes about the art of acting without being interested.

This is not so much on account of what he knows about setting as on account of what he knows about writing, for he could not fail to be interesting it he should write about geometry or gimp.

It is true he must know a great deal about the theatric side of acting-and he always writes as if there were no other-for he has given a long life to the theatre, done a prodigious amount of work, and preserves to this hour a fecund imagination and a facile pen.

I therefore always read him not only with interest but with respect, as one entitled to speak with authority, and as one capable of speaking with elegance and cogency.

He may be said to be furnishing pandects now on the mechanism of art.

"Speech, gesture and gait," I hear him say, "are the elements of acting."

In a limited sense this is too true to be contradicted.

But it is also true that water, phosphates and carbon are the elements of life.

Mr. Boucicault just now is dealing with the chemistry of acting, hardly with the anima.

And it is absolutely necessary to deal with the material elements in formulating an art or in teaching it.

I have no quarrel with him, except that less gifted and more materialistic teachers are going to take up his assertious and make them stand for a soulless empiricism.

The curse of art at this moment is materialism, and the theatre, like everything else, feels the blight of an active, azgressive, selfconfident mechanism.

"Go to !" say the teachers. "Let us construct actors after our own kind," and the merry ring of their hammers is heard in the land as they drive home the rivets of rhetoric. Far be it from me to deprecate tuition and

knowledge and drill and obedience. Still farther from me is it to limit acting in its best and proper sense to articulation, action

and motion. As well say that strings, keys and fingers are the elements of the Sonata Appassionata.

Speech, gesture and gait belong equally to Herne the Hunter and to Hamlet. But speech can be without thought as a song may be without timbre. Gesture may be only volitional and not emotional, and gait, alas! never yet reached grace either on a chalk-line or on a code.

My own impression is-and I want to plant it here, not because I am opposed to Mr. Boucicault's system projected in the Herald by the column and practised in the Madison Square Theatre by the hour, but because I wish to take the side of the naturalist against the academician for once in my life-my own impression is that gait and gesture have their real springs much deeper than the dramatic teacher will ordinarily allow. If we go to Nature-which, perhaps, is a hazardous thing for modern art to do, and utterly scouted by modern literature-we shall find that gait and gesture owe all their charm to their spontanelty. There is nothing interposed between the impulse and the action. Emotion flows into motion by its own divine law. Grace of limb is not an attribute of culture, but it very often is of ignorance. The gooseherd sometimes has an organic rhythm that the empress cannot imitate. Emerson located it in the bones, not in the boudoir. I have myself otten seen a barefooted weach glorify calico with her bare affluent legs and sinuous curves into Tyrean drapery.

And as for dignity of mien and action-why not acknowledge that it is correlated to dignity of purpose and character?

This is really a serious question: Does a frivolous, insincere mind not rob a person of dignity of conduct?

What are the every-day lessons of life's physiognomy? How do we estimate char-

dignity of purpose? What symbols have a harmonic character? Why does a noble action lift the head up and a mean one cast it down? What is there under dignity of mein besides instruction?

I should like to hear a young actor who wanted to cultivate dignity of demeanor told to develop dignity of purpose as one of the pre-requisites, for when a man teels that he has a high and worthy end in view it begins to get into his knees and elbows.

Mr. Boucicault's general instructions, when they ignore what is really elemental in manand ought to be in actors -have a tendency to reduce what he calls "action" to a uniform lock-step, which shows that the teacher is a turnkey and shoots the bolt of empiricism on the most precious thing the stage can have, and that is individuality.

That is my chief objection to dramatic sys

own way? Her own way is all at once invested with a subtle authority that no school can impugn.

DRAMATIC

It is often said that we do not go to the theatre to see Juliet or Hamlet, but to see the individual color that the actor will give these parts. There is much truth in that remark that nothing on earth interests us like the manifestation of a fresh individuality. But while Nature never makes two minds alike. Art, and especially stage art, is constantly trying to rob them of their congenital distinction.

"Think it out, my dear, and do it your way -freely, honestly, earnestly," was the advice I once heard given to a stage pupil by one of the best actresses this country has produced. What was the result? An abiding charm that could not be scheduled.

Perhaps there is an imputation of narrowness to Mr. Boucicault in these remarks. I wish

viction that acting is sufficiently noble and worthy to make you hold your head up?

THE

EYENTS OF

An actress whose dignity of vertebra was obtained by carrying a load on her head instead of in it would, I think, betray the physiological quality of her dignity.

And then dignity doesn't spring from the spinal column any more than eloquence springs from the shoulder.

The truth that is worth emphasizing is this: That these things are all purely calisthenic and adjunctive. Great acting will never be created by them. The appetency and the possibility lie folded in the soul. While we waste months to teach women how to manifest their feelings no one thinks it worth while to ask if they have any feelings to manifest.

We hang glittering precepts on them, as they hang broken crockery on an Indian princess, but we leave their souls yawning. tems. They are leveling systems. They fur. to disavow that. He is a man of over-liberal We straighten their spinal columns, but how

and gesture will not of themselves produce thought, emotion or purpose, it is undeniable that thought, emotion and purpose will produce, and have always produced, potent speech and gesture.

I would not place Mr. Boucicault in the category of pedagogues, who are just now filling the reviews and magazines with their views on acting. He, at least, speaks to the issue of tuition and has something to say. But such writers as Cora Maynard, for example (in the last number of the North American), reduce this question to a hard and lifeless drill, ornamented with nothing but glittering generalities.

This naive instructress tells us that Adelaide Neilson was a striking proof of the beneficial results of training.

That is true, but as an argument is unfortunate, because Adelaide Neilson was not a striking proof of anything else. This writer has fallen into the popular error or post-mortem hallucination, so common with regard to stage pets, that Neilson was a great artiste. Nothing can be farther from the truth. She' was a great favorite. So are Sadie Martinot and Mrs. Langtry.

Like a good many other English actresses, Adelaide Neilson opened the stage doors with her eyebrows and compelled laudation after: wards with her personal charm. But she was wholly deficient in breadth, power, conviction, tragic intensity, and that authority which comes from a divine endowment of mind and beart.

"She died young," says the reviewer, "but she has left her name in the records of the stage as one of its most brilliant memories."

It is such writing as this that places painfully before us the inefficiency of pedagogic reviewers. It recalls Richard Grant White's transcendental eulogium of Pauline Markham. It confuses the popularity of a subject with the ability of a subject.

But I have said enough for to-day.

If anyone gets it into his head that speech, gesture and gait, unloaded of the brooding silence that is golden, will fill the bill of art, that person is very near to the materialistic kingdom of heaven, and only needs to take Turkish baths enough to be born again.

But as for me, to this hard formalism I prefer the Mohammedan heaven of Amelie Rives or the lush and julcy Panthelsm of Richard Watson Gilder, who sings from among the graves in his Century arbor:

You may sound the sources of life And prate of its aim and scope You may search with your chilly knife Through the broken heart of hope; But for me the lone, sweet breath, And the warm, white bosom heaving, And never a thought of death, And only the blue of living. NYM CRINKLE.

#### Gilbert and Sullivan's New Opera.

s at last been definitely de new Gilbert and Sullivan opera, the entire right to the production of which in the United States and Canada rests in the hands of Rudolph Aronson, will be seen in New York at the Casino on November 10, and that The Oolah, which will be presented up to that time, will be produced on September 17, according to the original agreement with Francis Wilson, the owner of the opera.

Both the title and the plot of the new opera are withheld until the final moment, while the music will not be published until six weeks after the public performance. This is to prevent the possibility of piracy. The new opera is in two acts, the scene is laid in Sweden and Norway, and the time is during the reign of Gustavus Vasa, during the revolt of the Darlecarlians and the miners of Falun. Designs for the costumes have already been received from Europe, and work on them has already been begun.

The scene for the first act represents the harbor of Hammerfest on the north coast of Norway, while the scene for the second represents the Aula of the great Swedish university at Upsala. Sir Arthur Sullivan was a pupil with August Södermann, the Swedish composer, and with Neils W. Gade, the Danish composer, at the Leipsic Conservatory. The book is said to be particularly humorous, while the quaint Scandinavian music has given a fresh inspiration to the genius of the composer. There will be eleven principals, while the chorus will number seventy voices, forty male and thirty female.

Letters from members of Mansfield's company say that since their arrival they have been kept on the jump by their energetic



GEORGIA CAYVAN.

have expedient reasons for a formal and uni-

form symbolism. Whereas, everybody knows, I think, who keeps off the stage and stays in the parquette. that the one perennial delight of audiences-a delight that no change of taste, or fashion, or caprice can dull-is to meet with a personallty, fresh, unhampered and a law unto itself. Its very defiance of conventions is an exquisite charm if that defiance springs from a conviction and not from a caprice. The moment we get a Juliet who hasn't had her lines pumped into her, but has absorbed them and assimilated them, and converted them into her own tissue, and made them conformable to the special law of her being, that moment we prick our ears. What do we care if she walk in her own way? It is quite true Siddons and Tree and Neilson would not have stepped thus.

nish a stage walk and a stage attitude. They | views, and will, I think, agree with me mainly in what I have said.

> If a materialistic tendency is the curse of art, self-consciousness is its fruit. And the whole pressure of dogmatic tuition at present is to make the actor self-conscious, just as the pressure of stage calisthenics is to make

him mechanical. Mr. Roucicault's elaborate directions for securing dignity and grace of mien and gait, are in point. He advises the pupil to carry a heavy weight on the head. The effect of this burden will be, he says, that you will straighten your back, raise your head, square back your shoulders so as to bring the weight straightway over the spinal column.

I like the idea of beginning with the spinal column. But why not try a slight weight upon the mind? A little burden of responsi bility, a graduated load of duty, a fifteen- pound

about that rectitude of spirit that arrests the attention and commands the respect, which is the symbol and type of an inner worth allied to an outer purpose at once noble and commendable?

It is noticeable that Mr. Boucleault passes his crude material through the collender of his instinct before boiling it down in the cauldron of his system. He examines his applicants for native adaptability, inborn fitness, accidental advantages, dramatic gifts, etc., etc.

Why not take them as they come? Simply because the system is not sufficient

It requires something on the part of the applicant.

But why not continue to require it all through when the system is working?

Speech, gesture and gait are not the basic elements of acting, unless we sever acting

acter by the eye? What are the marks of What care we that she folds her arms in her seriousness of purpose, or a ten-pound con- entirely from its anima, and while speech star.

#### At the Theatres.

The first theatre to commence the season is H. R. Jacobs' Thaila Theatre (re-named the Old Bowert), which was opened on Monday night with a very full house and a creditable performance of The Black Fing. W. L. Gleason in the cometty part of Sam Lararus gave satisfaction, although possibly to a critical eye the characterisation was a little over strained for the take of humor, J. G. Loomis was satisfactory as the Inspector, and umong the ladies of the cast Julia Gilroy acted with the most spirit. The theatre has been furbished up in its decorations and the scenery was new and good. Many were turned away from the upper part of the house for want of

Nadjy at the Casino entered upon another week of remarkable business on Monday. The operetta will undoubtedly maintain its hold on popular favor until (the production of Gilbert and Sullivan's new opera.

Effie Ellsler opened the second and last week of Judge Not at the Madison Square Theatre on Monday to a good audience in spite of the warm weather. Next Monday Mr. Gillette's new play, A Legal Wreck, will be brought

#### Gleanings of the Week.

An American songstress has received the compliment from the Philadelphia press of being labelled the "coming prima donna." For some eleven weeks past the New American Opera company has been delectating the people of that goodly city with a repertoire of English operas, and Miss Louise Nathal, a native of Illinois, and a well known lyric artist, was engaged as prima donna. Comparatively unknown in such a position, by her excellent acting and charming vocalization she at once jumped into favor with the Phil adelphians, and the press are enthusiastic in praise of her merits, one of them going so far as to assert that she is a second Gerster. One night last week occurred the birthday of Miss Nathal, and the management of the Grand Opera House, in appreciation of her abilities, ered her a benefit. The building was packed to the doors, and during the evening Miss Nathal was presented with an elaborate silver tea service, Cholmondeley Jones making the presentation speech. She also received a large jardiniere filled with roses from a committee of musicians and dilettanti. It is a gratification to hear of the progress of native artists, and THE MIRROR congratulates Miss Nathal upon the rapid strides she is making

The Philadelphia Item is fond of paying THE MIRROR the compliment of testifying to its accuracy and reliability by lifting whole masses of fresh intelligence from its columns. Last Sunday's Item contained a rehash of the portant news item of the week and ng like a half-hundred details of the trical news literally copied from THE MIR. DR. The Item may well claim prominence for its theatrical information since it draws the most of it from the fountain-head.

There is a good deal of uncertainty is ffalo regarding the future of the large and tiful new theatre which a wealthy Mr. Levi of that city is building there at the present time. It is situated in the most conveni ent and accessible part of the city and will seat 2,000 It is designed as a first-class place of ement. The Meech Brothers have the other high-price theatre in the place. They have made an offer for the new house but Mr. Levi is in no hurry to accept it, and the terms he names are altogether too high. port only one first-class theatre. If the Academy and Levi's were run in opposition it would probably be the rule of both. It is likely that Levi and the Meeches will eventually make a deal for their mutual advantage, the new house playing the best attractions and the Academy being turned into a popularprice house. In this case the other popular theatres would undoubtedly suffer.

Overheard on the Square.

Bore to Professional Friend: "Where do you go next season, Charley?"

Professional (looking tired): "Haven't you heard? I've been engaged for the Mary Anderson No. 2 Company. Maggie Cline is the star."

Gus. Pitou will get off a very bad thing occasionally. In a frantic effort to be funny one day last week, while spearing porgies with Robert Mantell at Sheepshead Bay, he said: "Bob, this ought to be called Sheepshead

"Why?" asked Mantell.

"Because that was what the sheep said.

History has recorded some villainous jokes, but it will tarn livid when it makes a mem, of

It is scarcely too much to say that our system of traveling combinations has had considerable effect in helping to spread the general benefits of civilization in the remoter districts of the continent. But for that it is scarcely likely that at such a distance from great centres as Fort Smith, Ark., there would be an Opera House introducing the electric light system to the town. Yet George Tilles, manager of the Grand Opera House there, has just contracted with the Edison

Light Company for a plant which will be wow. erful enough to supply a number of stores in the place as well as the theatre. Thus the town is directly indebted to the theatre in a matter quite dietinct from ilts educational or other mental influences, and which the com mercial development of the place might not have reached for a long while yet.

An old actor, well known formerly, who through stekness and militortune thad been dbliged to call on the bounty of the Actors Fund several times during the past three years. called at the office of the Fund on Monday last and made a donation of tot, which covered the full amount that had been expended by the Fund on his behalf. This actor served as a soldier during the late war and made application some time back for a pension. His claim was allowed by the Pension Bureau early last week, and his first expenditure was this donation to the institution that had aided him or the several occasions of his need.

Manager A. M. Palmer had some misgly ings about letting the late William P. Davidge take the trip to California with the rest of the Madison Square Theatre company, on account of the precarious state of his health, and it was only after the actor's most earnest solicitation that he was permitted to go. Mr. Davidge was of the opinion that the change of air would do him much good, and to his friend, George Becks, confided the fact that in his opinion it was the only thing that would benefit him. He had a presentiment, often expressed, that he would die suddenly, as he did. The last part that he played more than usually well was Peter Greenacre in Saints and Stoners. It fitted him so well that for some time after the title of Peter Greenacre chung to him On severa occasions of late the old actor played the most of his parts, when it could be consistently done, in sitting positions.

Coming to the city from Sheepshead Bay every morning one of our Gleaners encoun ters numbers of professionals. Rose Coghlan and her husband, Mr. Edgerly, generally occupy seats on the first car of the train, while Harry Mann, Benson Sherwood and Jule Kusel enjoy their cigars in the rear. W. J. Scanlan and Robert Mantell are occasiona passengers, while John W. Keller, the author of Tangled Lives, comes up to the city abou twice a week. Then there are Fred Rams den, who visits the metropolis once a month; Frank Murray, who spends a day or two at the Bay now and then, and Gus Kerker, who is a most enthusiastic fisherman, and does not visit New York any oftener than ness compels him to.

"Floy Crowell's fith season will commence with the most favorable indications of continued success." Thus quoth Branch O'Brien, who has been engaged to pilot the tour of Miss Crowell the coming season, to a represen of THE MIRROR. "The supporting company numbers twelve people, several of whom have been with Miss Crowell two and three years Forty-one weeks have been booked, thirtyeight week stands and three weeks of threenight stands.

"The repertoire will be a varied one, as sure to please everyone, while in the les roles the star has opportunities of which when avails herself to win new friends. Infatuation May Blossom, Ingomar, Gretchen, Rosse and Juliet. A Brave Woman and A Hoop of Gold constitute the round of plays which Miss Crowell will offer, and to which she has full rights. The season opens at Bangor, Me., August 20, and the company travels as far wes as Chicago, playing Philadelphia, Baltimore Cleveland, Cincinnati and Detroit on route Joseph Adelman will be the leading man.

A very singular coincidence regarding the names of plays was brought to the attention of THE MIRROR the other day. Late in the Spring Charles T. Vincent wrote a farce-comedy which he called Going It, and announced It for production at Tony Pastor's Theatre. Before the date arrived, however, he received a notification from Frank W. Sanger that a play owned by J. L. Toole in England, and which the former owned for this country, had that title. Mr. Vincent changed the name of the piece to oblige Mr. Sanger, and when John Wild purchased it, determined to call it Running Wild. About a week after this title was copyrighted at Washington, Mr. Vincent read in the London correspondence of THE MIRROR that Willie Edouin had just produced a play in England called Run Wild. Strange to relate, Mr. Sanger also holds th American rights for this comedy.

Aside from the Presidential contest, the question that is now agitating the public mind is, where Mr. Vanderfelt got that Shanghai coat he wears in the fourth act of Judge Not. It seems to be built of modern cloth, but has a most antique cut, and its length would indicate that it was intended for a museum giant. It is strange to what lengths men are sometimes carried.

This is the way comedian George Richards of A Hole in the Ground bulletins an interest-

ing event: Born-y:10 P. M., July 30, 1888. Weight-8 lbs. Weight—s ios.
Sex—girl.
Color of hair—dark.
Color of eyes—dark.
Looks like—give it up.
Mother doing—well.
Baby doing—splendid.
Name—Marjorie Emma.
Father doing—the best he can.

A story of Meyerbeer is related by the celebrated Parisian dramatic critic, M. Sarcev. which is not only amusing in itself but inter-

esting from its touching the question to what extent uplendor should compete with artistic extent splendor should con heared Meyerbeer complained to the distant that the settings were mean. Said her "Vos that the settings were many. You have no confidence in my music." Versus aid nothing. but at the dress-reheared anguificent setting thimed: "This seemery is two fire. You have no confidence in my multi-"

After tolling cometh rest. Bartley Campbell was laid away last Thursday in St. Mary's Cemetery, at Pittsburg, after appropriate funeral services in the Catholic Cathedral where nearly forty-five years before he had been taken as an infant and baptized Father Wall, the officiating priest, delivered an appreciative and touching eulogy. It had originally been the intention to gratify the wishes of many of the dead dramatist's New York friends, and hold a service here at the Little Church Around the Corner. But to this his relatives demurred, on the ground that they would then be unable to bury him in the conecrated ground of a Catholic cemetery.

#### William P. Davidge's Death.

The first news of the death of the veteran actor, William P. Davidge, was received on Tuesday morning by his manage:, A. M. Palmer, by the medium of the following telegram from bis brother:

CHRYSHAM, W. T., August y, 1888.

William P. Davidge died on the train here last night, Arrangements, which have been completed, are in charge of D. C. Rhodes, munager of the theatre here, who will forward the body by express and advise you as to time of arrival. Please nitify the family. The cause of death was a slight coagestive stack at 1815 He passed away painlessly at 1813.

M. D. Davidge was a sight coagestive stack at 1815 He passed away painlessly at 1813.

Mr. Davidge was en route to San Francisco with the rest of the Madison Square Theatre company, which left New York last Thursday night. The party were traveling over the Burlington and Missouri line, and rapidly nearing Cheyenne, when Mr. Davidge became suddenly ill. Arrived at that place he sank quickly, and died in his berth before medical aid could be summoned. Failure of the heart's action was the immediate cause of decease, superinduced by the fatigue of travel and an enteebled condition of health. For some months a change had been noticeable in the old actor's usually sturdy appearance. But neither his family nor his associates anticipated such a sudden collapse. He had always been most regular in his habits, and he lived in acince with a sensible regimen of his own making It is said that on the evening preced ing his death Mr. Davidge spent several hours in the smoking compartment of the company's pecial car, conversing in a lively manner, and coming to be in the best of physical and menspecial car, conve

The remains were embalmed by a local undereiber at Chepenne, and shipped by expresento Bredklyn where they will probably arrive on Sunday morning. Mr. Davidge ided for many years in Brooklyn, where he was highly esteemed by his neighbors as an upright and public spirited citizen.

William Pleater Davidge was born on Lud ate Hill, London, England, April 17, 1814. His taste for theatricals was evident at the age of signer, when he appeared as James in The Miller's Mast with an amateur appealation. Six yours afterward, on June 20, 1836 be made this Aret spublic appearance ut Nottingham in a traveling company as Adam Winterton in The Iron Chest His first ap ance in London was on September 26 1836, as Baron Oakland in The Haunted Tower at the Queen's Theatre. From this time to 1842 he was undergoing that severe training, which produced so many fine actors during the period in question, under the old stock company system. He made several stout legs and a florid complexion. She was altours of England, Scotland and Ireland, gaining experience and confidence, and laying the foundation of the skill which enabled him to do yeoman service for the art of acting for a period of fifty-two years.

Before leaving England Mr. Davidge enjoyed a satisfaction looked upon in England as a high distinction. The Queen had bespoken a special performance of Julius Cæsar at Windsor Castle for a court entertainment by Charles Kean's company, and Davidge was cast for the part of the Soothsaver. The remuneration he received was a hundred dollars; but the illustrious names of the rest of the company are in themselves a certificate of his histrionic attainments at his then age of thirtysix, for the old Spanish proverb says, "Tell me with whom you are and I will tell you what you are." It included Charles Kean Macready. James Wallack (Lester's father), Charles Fisher, Lee Murray, Harris, Cooper, Cathcart, Collenford, Worrell, Cathcart, Jr., Everett, F. Cook, George Webster, Addison, Clark, Mrs. Saville and the Misses Woulds. He married Elizabeth Clark on Sept. 30, 1842, and settled in Manchester.

In 1850 he came to America, where he first appeared on August 10 at the old Broadway Theatre, then managed by G. A. Marshail, as Sir Peter Teazle. His appearance there was a sort of challenge to the celebrated Burton, then in the height of his popularity, and the comparison was still more manifest when the management put forward a revival of The Tempest, casting Davidge for Caliban. Those were the lively old times when a nightly change of programme with not less than two and, more often, three pieces in it, was the rule. The personal result to the veteran, the subject of this sketch, was that during his

dred distinct descriptions of the most varied stamp, "from grave to /gay, from lively to evere." At that then the untillatenumeration or leading buttons on trouvillity byets fifty Brodienty foreibeut five years, during while the supported, unesny offers, Julia Dean, 188-win Porrest, Bullane Offers, Lola Moses win Porrest, Bullane Olione, Lola Monte, and Destavas W. Brooks, the trapellan witho was lestiaboard the Louisnin a terrible storm in the Bay of Binay. Alternated be traveled through America, going unit to the Athenseum at Claraland. at Cleveland and afterward playing in St Louis and Cincinnati, and at Rice's old theatre in Chicago when J. H. McVicker was the leading comedian there.

Davidge returned to New York, playing as a star under F. B. Conway's managen at times supporting Barry Sullivan, E. L. Davenport, Forrest, Charlotte Cushman and Matilda Heron. In the course of this experience he played at nearly every house in New York city and had acted the whole range of Shakespearean comedy parts. In 1860 he was a member of the Winter Garden stock company, which included at the time C. W. Coulduck, J. H. Stoddart, Charles R. Thorne, Ada Clifton and Mrs. John Sefton. In 1863 he was playing at Laura Keene's theatre, and also at the Olympic, in Mrs. John Wood's company, where he scored successes as Powhattan Pocabontas, as Martin Chuzzlewit, and as Dowbrier in Camilla's Husband. His next important work was in Edwin Booth's Shakes pearean revivals during William Stuart's management of the Winter Garden. In 1867 he was the Eccles of Florence's production of Caste at the new Broadway Theatre at Brooms street, and in 1869 again played his famous role of Caliban in Clifton Taylenre's revival of The Tempest at the Grand Opera House, in which Frank Mayo and E. L. Davenport also

Davidge then went under Daly's manage ment to the theatre then called the Fifth Avenue, and now known as the Madison Square, and remained in the company until 1877. There were many distinguished professionals associated with him in the company. such as Agnes Ethel, Harry Rynar, Emily Lewis, Clara Jennings, J. B. Polk, Mrs. J. H. Gilbert, E. L. Davenport, George Holland and William Beekman. The list of his comedy roles played under this management was remarkable in its scope and range of comi power. It includes Jesse Rural in Old Heads and Young Hearts, De Witt in Divorce, Brigara in Fron Fron, Andrew Wylie in Bachelor of Hearts, Vanderpoel in Saratoga, Colonel Howard in False Shame, Aminadab Sleek in The Serious Family, Sir John Vesey in Money. Nosen Pokes in Life. Padder in Pique, Rymple in The Big Bonanza, Smith in David Garrick, the roles of Harkaway, Meddle and Harcourt in London Assurance, and Vincent Crummles in The Savage and The Maiden.

Mr. Davidge, speaking on one occasion about the part of Vincent Crummles, shed an nteresting light upon Charles Dickens' celebrated sketch of the strolling actor-manager in 'Nicholas Nickleby," which Davidge saw was drawn from life and represented an old actor named Davenport, who afterwards came to America and whose daughter, Mrs. General Lander, was the "Infant Phenomenon." Said Mr. Davidge: "I was in Davenport's company about 1837, and it numbered Davenport, his wife, his daughter, 'the phenomenon,' an actress named Merritt, Jack Litchfield and myself. I was with them for some time, p'aying in all the little villages of Southern England. I remember some of Davenport's shrewd ways of advertising. The infa.t phenomenon was a buxom English lass of twelve or fourteen with ways dressed in short dresses and pantalettes and neat slippers. Her hair was in braids down her back, and she wore the large, flapping hat of the period. Her head was large and her beauty small, looked nine years old, and was a very good actress in certain heavy linesindeed, quite remarkable in some heavy characters. She borrowed my wig and played Peter Teazle very well at the age of twelve. Those little English villages are often merely one long street, and Davenport would pick out a lodging which all the churchgoers would have to pass on Sunday morning. He would dress up the infant phenomenon and make her sit dancing a big doll where she could be seen in the window, and the people would stand in groups open-mouthed in wonder at the baby who played with her doll in the morning, and trod the boards at night as Macbeth. Then the family formed in procession with prayer books in their hands and the vanity of earthly joys in their faces. and went to church. Davenport went first his wife behind, and the phenomenon in the rear, and always managed 'to reach the church just after everybody else was seated, and marched up the aisle to the communion table in a style of pure melodrama, thus attracting the attention of all to the phenomenon.

"One of our ways at that time of raising the wind was to get a 'bespeak.' I once drove several miles with her in Kent for the purpose. I would go as an advance agent, and see the man of most local influence, and get his choice of a play and permission to use his name. That would draw us one good night. Then I would see the lady of fashion and her patronage would get us a second night. If a judge were there on Assize Circuit it would ensure us a third night. career he appeared in upwards of eleven hun- On this particular occasion in Kent we played

Douglas and Popping the Question, and between the pieces (Trang a comic song and the infant phenomenon-denced the Highland Norval, Inforwards played with her at the Winter Orden, in New Bork city." Somuch for the original of

Ditters' immortal Munager Journiles.

The greatest probably of all Mr. Davidge's appropriations under the Daly management that of the off Scotch waiter in Man and Wife. Chara Morris and Dan Harkins were also 'In 'the cert, but the part of the waiter was the excitement of the day in New York. While at this theatre he had the first of the only two benefits he ever bad in this country, and it was a wonder in the way of benefits. The house reserved \$700 for itself. and granted the actor one-half the receipts beyond that. Under that liberal arrangement he became entitled to \$52, and even for that he had to wait for something like eleven

In 1877 he supported Fanny Davenport on tour, and in 1879 he was Dick Deadeve in the first Pinafore production at the Standard Theatre. His performance made a notable hit. In 1880 he played under J. M. Hill's management in All the Rage all over the ountry. At the end of three years he joined the Margaret Mather company.

On the formation of the present Madison Square Theatre company in 1885 A. M. Palmer enlisted him. While in that company he played the part of the Doctor in Jim the Penman, the Deacon in Saints and Sinners, and the jeweller in The Martyr. In 1887 a testimonial benefit was organized under the management of a committee comprising distinguished representative men, to commemorate the half century point of his career. The performance was held on April 21, 1887, at the Academy of Music, and was an artistically brilliant affair. William Davidge played his favorite role of Jem Baggs in The Wandering Minstrel, the part in which the elder Rob. son achieved such fame.

The greatest reputation of the deceased octor was acquired in the older comedies of Farquhar, Congreve, Sheridan, Wycherley, Goldsmith, Knowles, Mrs. Centlivre and others, and in the comedy roles of Shakespeare; but although his true forte was comedy he had strong pathetic power. His stock company training made him willing to undertake small parts when necessary, and by his consummate art be would make great parts of

The deceased actor had pronounced literary tastes and no inconsiderable skill with the pen. Among his better known writings were "Footlight Flashes," which had a large sale, and a successful comedy called A Family Party. In 1859 arose the question of the antagonism between the Church and the Stage, which formed the subject of the interesting symposium that recently appeared in the pages of THE MIR-ROR. Attacks were made upon the stage in a bitter, polemical and prejudiced spirit by the Reverends Strickland, T. L. Cuyler and C. H. Weeks, Baptist ministers in New York. They were answered by William Davidge in the cool, temperate and close reasoning of one thoroughly acquainted with his subject. The letters appeared in the Sunday Times, and afterward published in book-form under the title "The Drama Defended."

which the author regarded the question may be read with more than passing interest now: "I would seriously advise him (i. e. Mr. Strickland), when he shall have exhausted the drama, by giving that much abused and little understood art, the paternity of his similes. he can direct his attention to the 'Newgate Calendar,' where there is a wide and untrodden

A few extracts which show the light in

"If ne will glance over the aforesaid volume he can take his choice of sin from the clergy of various creeds, high in office, down to the rural parsonage, some of them charged with little foibles the law calls murder, and other crimes revolting to our common nature and humanity, and which it is not necessary more clearly to describe. He will be surprised to know that entertaining work does not contain the name of any person or persons, who have been guilty of the crime of dramatic authorship, or who have earned their natural sustenance by the profession of the stage."

In his reply to the Rev. T. L. Cuyler, he says: "Mr. Cuyler alludes to Martin Luther but omits to say that that reformer defends, in his Coloquia Mensalia, the acting of comedles, whereby he says 'people are admonished and instructed every way concerning their offices and vocations.' It does not come within the limits of Mr. Cuyler's convenience to admit that St. Paul did not consider it unworthy to insert a verse of Menander, a contemporary poet with Euripides, into the Holy Scripture.

"The early Christian fathers and divines have written for the stage, and St. Thomas Aguinas asserts that these amusements were needed for the conduct of a well-spent life. The Drama existed at the time of the Apostles at Rome, Athens, Ephesus, Jerusalem, etc., and it is somewhat curious that while every conceivable crime should have been stigmatized by them, not one word is mentioned as a warning against attending the theatre.

"If as I am willing to admit the exposition of the drama is not confined to works of the best and purest kind, the fault is not so much with those who provide the feast as the questionable state of public morals engendered and augmented by the erroneous teachings of tanatical preachers."



How beautiful is Hope-whether wearing a nightgown and clinging to an anchor, or carrying a palm-leaf fan and struggling up Broadway on an August day.

There's the Boucicault class between sessions turning Twenty-fourth street and its vicinity into a "rosebud garden of girls." I can tell 'em a block off. The prospective skip of the soubrette and the anticipative tramp of the tragedienne animate their gait. On their facee sits the smile of the "Intern" or the grin of the "Extern,"

Hope-hope-hope of all kinds and qualities. It's a great thing.

On another block a tall, cadaverous man has his cheeks juminatively sucked in, his toes and his eyes turned in, and his whole person exuding abstraction-deep thought.

It's a tranquilizing, happy thought, for he represses a smile lest passers-by should think he was frivolous. That's Gillette, whose Legal Wreck will no doubt reach the shore with a splendid cargo this month.

A few minutes after, approaching, very much like a mowing machine through a tenacre lot, I see Rosenfeld. A vast expression of content radiates from his north cheek, as he puts his tongue in it and thinks of the Possible Case and the Lady or the Tiger.

But on the south side of Rosenfeld's face sits the true smile of hope. It's The Oolah this time. "Man never is, but always to be blest." It's the future, and blissful Hope has got her fine work in on the long author.

Beautiful Hope, say I, as I pass him. And Beautiful Hope I shout as I meet Mary

Mary Piske has caused me less trouble and afforded me more fun than any woman I ever knew. She sheds sorrow as a duck does rain, and I never saw her face but it broke into a smile, however severe she tried to make it.

When I have had the dismals-as your Gusher has-she has laughed to scorn the foolishness of worry.

"It's such a roaring farce this little life and its livers," said she. "We will, if we ever know another one, look back on this, as a child grown to manhood looks in at the old school-room door and sees himself crying over a vulgar fraction and swearing at the multiplication table. Those were awful trials when endured-when the school-room was your world, and the schoolmarm's ferule announced the day of judgment as plainly as Gabriel's horn ever could. You knew it all-life, its joys and its sorrows. But standing by the school room door, grown a woman, you laugh and laugh again at the misery you once endured. How funny it was to get that licking. Just wait, my dear, you're having a rocky time of it, but distance will make the man about the size of the vulgar fraction you cried over at seven." She was right-it has.

So when I met Fiske I was prepared for smiles, but wholly unprepared for such gymnastic expressions of delight. In astonishment I asked, "What is it, my dear?"

'That cast! You know," said she, "I wrote a play-good! Sold it to J. M. Hill-better! Look at the cast-best in the world! I thought God was unusually good to a sinner when Joseph Haworth fell in love with the title-role that had been builded expressly for him. Now J. M. Hill has engaged Joseph Wheelock for a strong emotional character part that fits bim as well as Philip Herne fits Haworth. Think or those two men together on equal ground."

"I sat the first night of Judge Not," she continued, "and heard Madame Ponisi get the biggest reception of the night-heard a dozen people near me say 'That splendid woman!'a queen in her profession, in her life, in her superb presence. I've got that darling in my cast; Frederick Paulding, well known and esteemed; Eugene Jepson, who was so long with Denman Thompson. And for pretty girlswait till you see Henrietta Lander, one of the most beautiful brunettes that ever faced the footlights, and as a foil the lovely blonde daughter of Katherine Rogers, who as Kate Florence made a decided hit in Langtry's company last year, together with Lillian Chantore, who is as clever an actress as she is pretty a woman. What more do you ask?

. . "The heroine of my play is a 1ich, young typical American girl-fearless, free, abhorring sham, filled with warm, true womanly sympathy. New York women are going to like my Evelyn as much as I like the girl who sat to me for the picture. I think Helen Russell, who made herself a favorite at Wallack's and with Arthur Rehan's company, will play her charmingly. Whatever the public may think I have accomplished in the play of Philip formance.

Herne, they will acknowledge I got up some very delightful types of character. The snake in the bappy family is not a deadly one, and the dramatis persona are intensely human. I'm quite in love with the natures they developed in some harrowing incidents through which I put 'em. I couldn't behave better myself. I'm thoroughly in love with my company. When I think of the two Josephs it's too much for Mary.

"Then you remember in your columns you spoke so highly of the child who played in Among the Pines-Willie Eddinger? He plays a little girl in the first act of Philip Herne, the brightest, cleverest child-actor in the country. Oh' it's a big cast, and I am as happy as possible over it "

Truly, Hope is a beautiful thing. I hope she'll feel as well the morning after the per formance as she did the morning I met her when the great cast was complete. As she says: "If the play is a failure it will be the fault of the play, not the players."

I used to think, years ago, that Mary Fiske would give more attention to poetry. She went at it when she was fifteen with such vigor. But her muse got her into trouble, and of late she has done very little with rhyme. As a girl she lived in Connecticut, and during the war Thomas H. Seymour, Isaac Toucey, and little Mary Hewins were about alike in politics -rabid copperheads. The youthful secessionist twanged her harp in the cause, and one of her published effusions brought awful threats of condign punishment about her ears.

... For two reasons I'm going to put it in The Gusher, because it's rather dramatic, and be cause it fills up beautifully, and I'm warm, and have got humidity and lazy, and don't want to write another line.

A SOLDIER'S STORY. (Written by Mary Fishe four months before the death of Lincoln)

They say that grief has crazed me, Since when the day is done; I draw three chairs by the fireside And sit in their midst, alone. Then leaning my whitening head On my poor old trembling hand, I fill those empty places With forms from spirit land.

The world is not much older Since that early springtime day When I saw my youngest darling I looked with pride upon him, But my heart was filled with pain, (Though I thought in his strength and beauty We were destined to meet again).

For I thought of Robert, the elder, My loved and first-born one, Whose home had been for many years Beneath a southern sun. And I prayed to God in his mercy, Whatever their fate was to be, The two might never meet as foes That were dearest of earth to me. That prayer went up to Heaven

In the watches of the night, That prayer my pale lips murmured Through the Summer long and bright. In red heaps about my door A regiment returning

Brought my darling home once more.

But so wan and worn and haggard, None save a mother's eye
Would have known the dashing soldier In that man come home to die Still I spoke to him of better days, Of the strength that God could give. He answered with a shudder Pray to Him. I may not live.

Will you listen, dearest mother, To the tale I have to tell. Though the wounds you see may heal, In the thickest of the battle While round me stilled forever

Fell many a gallant heart. But the foe had proved the stronger. And my comrades forced to yield; Finding I could march no longer, Bore me fainting from the field. By the roadside, in the shadow, I lay wounded, weak and chill, When a troop of black horse cavalry Came flying down the hill.

"As the last one straggled by On the road our men had flown, I raised myself and fired, And the horse went on-alone. The silver stars came one by one To the surface of the night, I saw that rider in the dust, By their dim and flick'ring light.

"And when at last the moon shed round Its lustre o'er the place, I dragged myself across the ground, To look in that dead man's face. It was then and there I got the wound That will never heal, my mother, For the face of the man upturned in the road Was the face of my only brother.' When the blossoms burst on the apple boughs, And the earth was gieen once more, We broke the ground for my soldier boy, Whose battle of life was o'er. So I wait alone by my empty hearth-The summons will come one day, And God shall give me back my boys,

That wore the Blue and the Grey.

THE GIDDY GUSHER.

In Captain Swift and Joseph's Sweetheart, Manager A. M. Palmer has two plays on which he builds high hopes of success during the coming season. The latter has long been running at the Vaudeville, and the former will re open the Haymarket Theatre on Sept. I Captain Swift, when presented at a trial matinee, was even a greater success than Jim the Penman on the occasion of its tentative per-

#### London News and Gossip.

LONDON, July 26 An hour or so after I mailed my last letter to THE MIRROR the Adelphi reopened with a rare flourish of trumpets and Pettitt and Grundy's new and original drama, The Union Jack. It was received with all the outward and visible signs of success. The duration of its run depends upon whether play-goers on this side have or have not already had more than enough of In the Ranks, The Harbor Lights and The Bells of Haslemere. Not to put too fine a point upon it, the "new and original" drama is to all intents and purposes In the Ranks and Harbor Lights mixed, with selections from The Bells of Haslemere thrown in to "make the gruel thick and slab," as the Third Witch puts it. Seeing that every sentiment and situation in this classic trilogy had already done duty in many previous plays, it may easily be judged how far the authors' claims to newness and originality may be allowed. I will concede them praise for the dexterous shuffling of their (and others') cld cards, but further I cannot go. The new play seems to me in some respects better than any of its three predecessors above enumerated. but up to now I haven't made up my mind whether this seeming superiority is due to better nailing-up or to the fact that the managers have introduced three or four fresh comedians into their company. By this means, although both the business and the dialogue run on the same well-worn lines as heretofore, an air of (comparative) novelty is imparted to the new and original drama.

As may be guessed from my foregoing re marks. The Union Jack combines the military element of In the Ranks with the naval ditto of The Harbor Lights The army is represented by a counterfeit presentment of Alder shot Camp-or some of it-and here (to still further infuse variety) a couple of dozen sol diers go through the bayonet exercise. Thus a distinctly "new and original" turn is given to the incident of the blue-jackets at cutlass. drill on the upper deck of H. M. S. Britannic in The Harbor Lights. It is true that there is also a man-o'-war scene in The Union Jack, but the business takes place on the gun-deck and not the upper deck, and the ship is called the Wellesley and not the Britannic-and what could you wish for more in the way of newness and originality?

William Terriss again plays the sailor-hero, but he is only a petty officer, although he still wears a similar uniform to that he wore in The Harbor Lights. Miss Millward plays the hero's sweetheart, and Miss Forsyth the hero's sweetheart's sister. Those young ladies are the wards of a villain with a slight Dublin accent, who is of course played by Mr. Beveridge. But the villain of the piece is Mr. C. Cartwright, a soldier-officer, who is the very counterpart of the bad man in Bootle's Baby, and his betrayal of a trusting girl (Miss Olga Nethersole), and subsequent endeavor to fix the guilt upon a brother officer, still further invite comparisons with Mrs. Stannard's story. Happily, however, there is no baby, and the fact that the betrayed girl is the hero's sister considerably strengthens subsequent proceedings. Whereas formerly the comic man was either a soldier or a sailor-according to the exigencies of the plot-he is now both. That is to say, there are two of him, a soldier and a sailor-Messrs. Dalton Somers and J. L. Shine, respectively. You have perhaps divined that they are both in love with the lively soubrette, Miss Clara Jecks, and you are right. All concerned play well. How the hero is courtmartialed and escapes from his guards; how one of the villains murders the other villain and fixes the crime upon the hero, and how the heroine is picked up apparently life less in the snow and undergoes all sorts of inconveniences before the final reward of virtue, would take too long to tell. It is enough to say that Terriss plays the sailor hero as only he could play it; that Cartwright has made a great hit as the soldier-villain ; that the ladies are intense, nice or lively, according to their respective proclivities, and that the low comedians are comic as well as low, which is not always the case in these cases. For the rest I will say again that the play is a very good one of its kind, and that if the public baven't already been overdosed it will have a decided run. I have not yet heard of its being bought for America, nor do I think it will be-but hereafter, as the event shall prove.

. . . More "last-nights" were in evidence last week. One of them occurred on Friday, when The Old Guard finished at the Avenue after a run of nearly 300 nights. Three others came off on Saturday, when the good GAWAIN had to divide himself into appropriate fragments. The most important of these functions, theatrically, was that at the St James', where the Hare and Kendal partnership was after nine years' duration dissolved in the presence of a crowded and enthusiastic audience Pinero's play The Squire, one of the biggest successes of this management, was the piece of the evening, Mr. and Mrs. Kendal and Hare ap pearing with, it possible, increased success, as Lieutenant Thorndyke, "Squire" Kate Verity and Parson Dormer, respectively.

After the comedy was over the curtain was

tokens of regard. Then, after the partners and their leading lady (Mrs. K ) had been several times recalled, grating set in with some severity. Hare led off with a sharply-de livered, incisive speech, in which, reviewing their nine years' record, he thanked all and sundry, both before and behind the curtain, for service rendered. Anon referring to the charge which had sometimes been preferred against the St. James' management of having too often produced version: of Parisian plays, he argued in defence that the supply of English plays was not equal to the demand, a statement whereat many (including yours truly) burst into smiles not loud but deep. He omitted to say, however, whether it had not been pos sible for himself and partner to select plays of a less "pronounced" flavor for so highly puritanical a management. However, let that pass. Hare concluded by promising to continue, when otherwhere, to devote himself with renewed vigor to the service of art and the pub-

After Hare had withdrawn, Kendal, as junior partner (though he must be quite as old as Hare), appeared, and commenced an oration by stating that it was strange that the first word he should have to say, not set down for him by any author, should be those of farewell. This statement also caused some silent smiling among those who knew how carefully prepared such impromptus are. Yet Kendal, after all, may have spoken truthfully in a sense, for he may have written his own speech. He proceeded to thank kind friends in front and behind for the success which had attend d the efforts of his friend Hare and himself. He thought that it would be an affectation on his part were he to be restrained by any unworthy bashfulness from declaring that their success principally due to Mrs. Kendal. Without her, he opined, they could have done but little. Few who know Mrs. Kendal's intense and artistic acting will be inclined to question her husband's declaration. Kendal then went on to express regret at the severance of the ties between himself and pariner, adding that each would go his way, with no shadow of rivalry save the worthy rivalry of trying to earn a continuance of the public favor and to sustain the honor of their profession."

It is a pity that so artistic and worthy a management should be thus broken up. And why it should have been need not now be inquired into too curiously. I may just whisper to you, however, that there are some who hint that the reason for the separation is that Hare and his late partner's wife could not agree. I lay no stress upon this; I merely give it you for what it is worth. Anyhow, the Kendals will proceed presently to the provinces, where one of these days they will try a new play by Mr. Pinero, whom the partners both so em phatically, and not altogether without reason. described on Saturday as a "distinguished dramatist." And next year the Kendals will visit the States. Hare will, in the course of a couple of months or so, open on his own account at the new Garrick Theatre, which W. S. Gilbert has built for him. Meanwhile the St. James will forthwith pass into the hands of Rutland Barrington, the original Pooh-Bah and Captain of the Pinafore at the Sivoy. Barrington opens with a new play, which Syd ney Grundy has adapted from a story by the somewhat unsavory novelist, F. C. Philips, of 'As in a Looking-Glass" notoriety,"

... The other important "last night" on Saturday was the finish of Augustus Harris' colossal Italian opera season at Covent Garden. This has been, for the first time for many years in the history of Italian opera, a financial as well as an artistic success. Les Huguenots was the opera of the occasion, and the audience assembled was a sight in itself, so "brilliant and fashionable" was it. After the opera was over the National Anthem was sung by all concerned. "Hail Columbia" and other kindred starry and stripey airs should, I think, have been added, seeing that a very large proportion of Harris' most successful prime donne are American plus an Italian stage name. Perhaps, however, Augustus will rectify this omission in future. Meanwhile I feel sure that all good Americans will rejoice at the young but fat Drury Lane manager's big success in the role of impressario.

Saturday night's other event was Mrs. Bernard-Beere's wind-up of her management of the subterranean Opera Comique. Her farewell was taken, happily not in either of the cerulean plays she produced, but in that sound comedy of the coulisses, Masks and Faces. Floral tributes were showered upon Bernie" (as the sporting papers call her), which tributes the majestic actress promptly sent to the Hospital for Children in Great Ormond street, Bloomsbury, and presently went off in her chariot on holiday-making bent also to study La Tosca, an English version of which she threatens to produce in due course.

. . .

in real earnest. Mansfield is getting ready to present himself and version at the Lyceum on August 4 and the burly Bandmann, accompanied by Miss L. Beaudet, are preparing to retaliate with their version at the Opera Comique on August 6. Howell Poole, an actor dramatist of some minor theatre and proraised, disclosing a stage illed to overflowing | vincial repute, forestalls the above combatants with magnificent bouquets and other similar by producing a version of his own at the

The Jekyll and Hyde battle has begun here

Theatre Royal, Croydon, about ten miles from London, to-night, Thursday.

The Dalys finish at the Gaiety next Tuesday, and on August 4 Sophie Eyre will, after a good deal of discussion and much changing of projects, commence her four months' management of that theatre, opening, not with She as promised, but with (save the mark) vet another version of Mr. Barnes of New York. Sophie has of late played the lead in Rutland Barrington's adaptation at the Olympic, but the version she has chosen for herself, is by John Coleman (an actor-author of Yorkshire circuit renown) and is called Marina. Sophie now promises She for September. The next important theatrical event is fixed for Monday, when the great Sarah Bernhardt (who has been playing in La Tosca at the Lyceum) will there appear in that naughty play, Francillon, its first appearance in London.

GAWAIN.

Gossip of the Town. C. R. Gardiner has gone to Boston.

W. H. Ryno has been re-engaged for Lost

H. J. Ramsey has been engaged as assistant treasurer of the Casino.

The Natural Gas company began rehearsals at Dockstader's on Tuesday.

George Keogh, formerly Mrs. Langtry's manager, sailed for Europe on the Alaska last

William A. Whitecar has been engaged as leading man for Florine Arnold's Her H

Richard F. Carroll starts for Chicago on Saturday night, to originate a part in the com. edy of The Scarecrow

The production of The Twelve Temptations, of which Charles H. Yale is manager, will involve a cost of \$30 000.

Marjorie Bonner has made a gratifying success in the leading role in Mankind, now playing at the Boston Theatre.

Josh Ogden, who represents the Richmond (Va.) Theatre, leaves for that city within the next few weeks. He reports a few Fair dates open in November.

The new Grand Opera House at Sioux City, which was nearly completed, was badly dam-aged by fire on Wednesday, and the opening will be delayed until Winter.

A. B. Cooley, who had been in charge of the business at the Harlem Pavilion, disap-peared last week with his own and Edwin Brown's share of the receipts.

Tony Pastor's road company opened its season on Monday night at Long Branch to the largest house ever known there. All the English artists made hits, and were given a hearty American welcome.

William Gillette is directing the rehearsals of his play, A Legal Wreck. Phil. Goatcher, the scenic artist, is painting an extra scene for the play, which is said to be a novel idea in the way of a fisherman's cabin.

George H. Murray, the advance agent of The Twelve Temptations company, is in the city. Retearsals of the spectacle are now going on at the Walnut Street Theatre, Philadelphia, and on August 18 the company leave that city by special train for Topeka, Kas., where the season opens on August 22. H. R. Jacobs has secured a five years' con-

tract to manage Corinne, commencing with the season of 1889 Mr. Jacobs is having a new comic opera written for her, which is to be presented late this season. Corinne will California the coming Autums, playing a four weeks' engagement at one of the leading

Mrs. Annie Yeamans writes THE MIRROR from Richfield Springs, N. J., that her daughter Emily has quite recovered from her recent severe attack of rheumatism, and that she herself "will come back to New York thoroughly strengthened and invigorated for the coming season's work, through the efficacy of the baths at this place."

Richard Koenig, who has for the last four years been the business manager of the Thalia Theatre, the Thalia Opera company, and the different Conried and Herrmann companies, is spending the Summer at the various watering resorts within easy reach of the city. Mr. Koenig, who has not yet signed for next season, is well acquainted with the press throughout

George W. Reed, business manager of the People's Theatre, Chicago, left for the latter city on Monday. He reports having booked forty-five weeks of "gilt edged attractions" only, nearly all of whom play their first Chicago date with him. The theatre, remodelled at a cost of \$30,000, which is \$10 000 more than the original calculation, will be rea its inaugural as a first-class \$1 50 house on

The Lyceum Theatre will reopen on Monday week (August 20) with many improve-ments added for the comfort of its patrons. Mr. Frohman's comedy company, headed by Mr. Frohman's comedy company, he E. H. Sothern in Lord Chumley, will be the opening production. The regular stock company will not appear until November. This week they end a four weeks' engagement in San Francisco, and open in Los Angeles next Monday.

Captain Jack Crawford and Sheridan Corbyn, his manager, are rusticating at the villa of John Woodard at Keyport, N J. Captain Crawford will open his season with Fonda at Keyport on the 24th inst., New England and the Middle States to follow. Mr. Corbyn has just added the Bijou Quartette of Boston to the company, and everything is working auspictously for the success of both play and star. Mr. Corbyn is a wide-awake manager, and has made most excellent bookings.

Barton Hill is tarrying in New York on his way to St Paul, Minnesota, where he will be stage manager of the People's Theatre. company opened the theatre on June 11 for a preliminary season, and has turned out so suc cessful that it will be continued right along. It is a healthy sign when it is considered that there are no stock companies of any importance outside of New York, Boston and San Francisco: The company comprises A. S. Lipman, in leading business; Charles Wingate, R. F. Cotton, Frederick Huetner, Chas. Stanley, Harold Russell, Loduski Young, at leading lady; Lisette Le Baron as juvenile. Mary Myers, first old woman; Sallie Williams soubrette; Ella Lamphier, walking lady, and an efficient utility staff.

on:	
John Senior Bull	Wm. F. Rochester
John Junior Bull	James T. Kelly
Tom Bright	Harry De Lorme
A Mute	Johnny Williams
Daisy Dean	Jenny Metziar
Sarah Ann Smiles	Freddie Stockmever
Prince Mephisto	Tom Bright
Miss Fortune	Daisy Dean
Tyrolean Peasant Boy	Sally Smiles
Nettie	Lena Tilton
Sadie	Lizzie White
Betty	Florence Graham
Lettie	Lillie Young
Terpsichorean Artiste	Mand Muller

This new candidate for public patronage was opened July 11, and has been doing good business up to date. They give a good variety show, and if they continue with the same class of performers the venture will prove a success. The Main Street Theatre announces The Black Crook for a week commencing 4. The Peak Family were at the Garfield 2, and drew fairly considering the extremely hot weather.

A.R. Wilher's Comedy co. come to the Crawford 3 for four nights.

PORTLAND.

Greenwood Gardens: The Wilkinson Opera co. commenced their six weeks' engagement at this popular resort July 20 with The Musacteers, and every performance has been witnessed by crowded houses. The weather has been decidedly favorable, and the opening week a pronounced success artistically as well as financially. The co. this year is the finest one ever seen at this place, and to particularize the work of Wilkinson and Bell, as well as Mrs. Alex. Bell and Miss Lorraine, is useless because of their well-known reputation. The chorus is a powerful one, and includes the pick of the Bostónians. A word for Miss Dudley, whose handling of the orchestra deserves mention, and my opinion is the verdict of every one who has witnessed, the first production.

got the orchestra deserves mention, and my opinion is the verdict of every one who has witnessed the first production.

Items: Helen Russell has signed with Bennett and Moulton for next season, as has also Charles Bigelow. They join the co. for rehearsals 6.—Alf. Hampton, of A Brass Monkey co., who has been summering in Portland, is to do Lorenzo in The Mascotte with the Wilkinson co. next week.—The favorites of last season were given a cordial welcome at the initial performance, and Mrs. Bell's numerous friends were pleased to notice the improvement she has made during the Winter. Wilkinson's business in the convent scene was highly amusing. Among the many pretty faces in the chorus are Masses M. B. Mason, of the Bostonians, and Emma Mulle, of the Adonis co. Both are welcome acquisitions to the co.—The Wilkinson co. has developed its last setson's mania for bathing, and the members are in the water most of their spare moments.—Sam Dudley is to do the Pirate King in the Pirates, and is busily engaged at present —THE MISSON is a popular journal with all the co. It is on sale at the post office Saturdays.—Fred. Huber disselves his connection with the co. 4.—Jack Mason won the lawn-teanis championship at Old Orchard last week, and is expected here shortly, when he will square accounts with a horny-handed cottager for traducing his character.—The Mascotte goes on for the week 6—The Black Cloaks and Bohemian Girl are booked, and Walter Goold's Apollyon, revised and rewritten, may be done later in the season.—Carl Alberts, business manager for Bennett and Moulton, was at the Gardens 31, and was busy negotiating with several members of the Wilkinson co.—Misses Johove, Ford, Mason and Lorraine are registered at the Union House.—The toboggan shute at the Rink is fast proving one of the successes of the season. The enterprising managers of this decidedly novel sport are meeting with her sward they deserve. A visit to this charming spot in Caso Bay is not complete without a trial of this fascinating sensation.—The famous

PATH.

Wallace and co's Circus August 3. The tent was filled at each performance with satisfied audiences. Many considered it the best show given here for some time Mr. Cobb, the courteous press agent, le't a good impression.

sion.
Items: George M. Dauphin. the balancer, left for Wolfboro, N. H., to join the Guy family.—Mason and Titus open at the Bijou Theatre, Boston, August 6—Harry Amlar is under management of Harry F. Seymour and William Hart for next season, in his sensational dramas Counterfeit and A L ving Lie.

mour and William Hart for next season, in his sensational dramas Counterfeit and A L ving Lie.

AUGUSTA.

Granite Hall: Season opens with Flov Crowell 30.

Madison Square co. in Jim the Penman Sept. 4. Manager Hendee has booked some excellent attractions for the coming season, among which are the Casino Opera co. and H-rae's Hearts of Oak.

Liems: The newspapers of the State are filled with complaints about the gangs of swindlers and sharpers who follow the circuses around, and arrests are made in almost every town where the performances are given. This is not very creditable to the managers.—There was a terrible fight between gamblers following Howe's London Circus and some residents of Riviere du Loup (oear Quebec, Can.) on the night of the 2d inst. The gamblers and some of the circus men emptied revolvers and riffs at the crowd, and it is said one man was fatally wounded and several others seriously hurt. On this being told in the main tent, while the performance was going on, a panic ensued, and a rush was made for the gait, resulting in several women and children being trampled under foot.—Harry Hantord, a member of Tom Barry's Old Put co., paid a visit to his former manager, H, Price Webber, in this city last week.

#### MASSACHUSETTS.

CLINTON.

Forepaugh's Circus showed here ist to large audiences both afternoon and evening. The performance was one of the best ever given in town—about forty different acts, and every one was fi st-class. The street parade was excillent, and was viewed by about eight thousand

acts, and every one was n st-class. The street parade was excellent, and was viewed by about eight thousand people.

HOLYOKE.

With the inland provincial correspondent it is really a case of "hustle" during the Sum mer mouths to secure enough items for a presentable weekly episile. It is, therefore, with extreme gladness we say the parting words to the dull Summer season, and welcome the month of activity and life in the theatrical world, when all we have to do is to sit in our reserved chair and have a whole column whispered to us in the course of an evening. Thatcher, Primose and West will, as is their custom, open the season is6th. Pat Rooney comes syth, and Minnie Maddern opens her season here softh. Items: I hear that George Gould and wife (Edith Langdon) tarried a few days at Hotel Harwood, North-ampton. They drove in their handsome four-in-hand to the White Mountains—London seems to have taken very kindly to New York's celebrated whistler, Alice Shaw. We are glad she has made the trip and been so-successfully received, for she has paved the way for the appearance of our favorite "lip-puckerer," Thomas F. Browne. His services have been in great demand for concerts the coming season.—If Ramsey Morris saw the motto which I dubbed his "favorite" in my last letter, he would probably fail to recognize it in the typographical construction there used. "They are wise who wait is surely as littl more satisfactory in a pecuniary sense to the expectant believer.—John C. Patrick, manager for Professor Bristol writes: "I am out here in the mountains of Pennsylvania, at the home of my kildhood, making mwself tired. I have fined myself \$a\$, and will return to Boston in a few days."—The Calhoun Printing Company, of Hartford, has my thanks for the neat date-book I have just received.

On my return from a Summer vacation I find quite a

mou, maxing myseif tired. I have shed myseif \$3. and will reture to Bosion in a few days."—The Calhoun Printing Company, of Hartford, has my thanks for the neat date-book I have just received.

WORCESTER.

On my return from a Summer vacation I find quite a little activity in amusement circles. Mrs. Wilkinson has just returned from a season at the seashore and New York. While in New York she secured some of the finest attractions that will be on the road the coming season. At the close of last season there was some talk of Proctor and Mansfield getting possession of the theatre, in fact it went so far that they agreed to buy the controlling interest in the stock provided they could get possession of the house for this season, but not being able to secure the lease now held by Mrs. Wilkinson, the sale of the stock fell through. Mrs. Wilkinson will continue the house with the same efficient corps of assistants that have been with the house for the past five seasons. She will make a new departure in the manacement, however, by introducing one week in each moutn an attraction at popular prices. The house is being overhauled, and will be in first-class order for the preliminary opening which occurs 18th with T., P. and W.'s Mius rels, to be followed by Lilly Clay's Burlesque co. 22; Den Thompson and G. W. Ryer's new play of The Two Sisters 23, 25 (first production); Around the World in Eighty Days 27-29. The regular season will open Sept. 3d with Romany Rye and Lights o' London as the attraction, at popular prices. Gardiner's Uccle Tom's Cabin comb. 13, 13; Stetson's Opera co. in The Mikado 13-13, and Running Wild 20-22.

Items: Another addition to the amusement circle in this city has been made by the arrival of George H. Batcheller, well and favorably known to the amusement world as manager of numerous successful houses in New England Mr. Batcheller has secured a ten years' lease on the property known as the Old Front Street Theatre. For the p st eighteen years it has been used as a business block, but will now be

MILFORD win and Co. open the season at Itemu N t Goodw

Music Hall, August s8.—D. J. Sprague's A Postage Sta op co. goes into active reh: arsal soon. The co. will start out Sept. 1. They have a date at Music Hall Oct. 8.—Dr. Frits. the magnetic doctor, performed some wonderful cures during a two-nights' lecture and enter-

start out Sept. 1. They have a date at Music Hall Oct.
8.—Dr. Fritz. the magnetic doctor, performed some wonderful cures during a two-nights' lecture and entertainment.

WALTHAM.

Theatrical matters here are beginning to assume some definite shape, and the season of '88 59, as far as attractions go, will be the best the house has ever known. At least, so says Manager Bradstreet, who is at present in New York making final bookings. Our season opens August so with the Dalys.

Items; Sibbill Banks, a cousin of Maud Banks, is meeting with much siocess throughout New Eagland in dramatic readings.—The Lawrence-Gaylord co. have just closed a week's engagement at Woburn.—Mande shanks is spendings a few weeks at her home in this city. Reheavasis of this co. commence this week at Boston.—Here the season of the comment of the comm

#### MICHIGAN.

MICHIGAN.

DETROIT.

The only attractions last week were the exhibit of the great Munkacty picture, "Christ before Pilate," at Whitney's Opera House, and the Eden Musee exhibit at Wonderland. The former closes to-night, having had a successful month's run here. The admittance to the Musee display has been reduced to ten cents, and Wonderland will be closed shortly until the beginning of the theatrical season.

A lively farcical comedy entitled Three Blind Mice will be presented at White's Opera House the latter part of the week. the cast embraces several well-known minstrels, am ng them Billy Rice, Frank Howard and Richard Gorman. The piece will run for two nights, only (to 11), with Saturday matinee.

Items: Man ger Charles O. White, who has completed his bookings for White's Grand Opera House, only (to 11), with Saturday matinee.

Detroit, and his Standard Theatre, Chicago, will leave New York for his home on the 3th inst., and after a day's stay here, will spend some tine at Mt. Clemens to rest, preparatory for his next season's work.—Georgia Sickeer, a member of the Busch of Keys co., is in the city.—McNish, Ramsa and Arno's Minstrels will open at the Detroit Opera House, (E. H. Garwood, manager).

city.—McNish, Ramza and Arno's Minstrels will open at the Detroit Opera House 18th.

Powers' Opera House (C. H. Garwood, manager): GRAND RAPIDS.

Powers' Opera House (C. H. Garwood, manager): Gorman's Minstrels played to a \$300 house 4. The co. introduce a new departure in the arrangement of their first part, introducing songs, dances and specialties at a seaside hotel in place of the conventional horse-sluce circle The change, however, is not an improvement. The Gormans, in their specialties, were good, but introduced nothing new, and the same might be said of the major part of the programme, except Ad. Ryman's stump speech, which was clever. Three Blind Mice, or Skipped by the Light of the Moon, 22:McN., R and A.'s Minstrels, 25.

Items: The Three Blind Mice co. is here rehearsing and open season at Powers' 9; the co. comprises Billy Rice, Frank Howard, Richard O'Gorman, Burt Shepard, J. W. Myers, Ed Hefferan, Sallie Cohen, Florence Kelogg, Ada Jones and Fannie Wood.—Lloyd Breezs has severed his connection with the Tolegram-Herald, and it is said will interest himself with the Sol Smith Russell co.—Manager Garwood has re-engaged Andrew Johason for chief under a Powers'. Every theatre-goer here has a warm spot in his heart for "Andy," for a more courteous and accommodating gentleman never walked an aisle.

BIG RAPIDS.

BIG RAPIDS.

Opera House (C. H. Milner, manager) has been dark for two: weeks, and is undergoing repairs, including a new and enlarged box-offi.e, etc.

#### MINNESOTA.

MINNESOTA.

MINNEAPOLIS.

The Amateur Opera co., of Minneapolis, held the boards at the People's this week, presenting Pinafore. The singing is but fair; however, the vocal defects were atoned for by the beauty of the scenic effects and the excellence of the acting. C. W. Lockwood's Dick Deadeye deserves mention. Audiences good.

The Pence has presented A Mountain Pink and Waiting for the Verdict to fair houses. Connelly as the heavy villain in the former play did a very clever piece of work. In the latter Frederick Bock surpassed himself. Jessaline Rodgers also deserves praise.

ST. PAUL.

of work. In the latter Frederick Bock surpassed himself. Jessaline Rodgers also deserves praise.

ST. PAUL.

People's Theatre (C. J. Wilson, manager); An English melodiama, London by Night, was produced July 30, week, drawing good houses. The scenery and stage effects were brought out in good style, and the plot was well worked up by the co. Charles Coote gave a commendable rendition of a London Jew, and amused the audience greatly. Harold Russell and Charles Stanley did excellent work in their roles. Ada Deaves as Area Jack introduced some specialties that made the part interesting and a success. Linda Dietz and Marion Cory sustained their roles well. Stage M. nager Charles Coote was tendered a complimentary benefit august by a large number of friends and the management and the co. of the People's. A fine bill was presented by local vocal and dramatic talent and professionals. Lillian Lewis, the actress, gave a very neat recitation, "Lasca; or, A Texas Cow Boy," which was heartily applianded. Ada Deaves gave a very amusing Dutch recitation and clog dance, and was encored four times. The balcony scene from Romeo and Juliet was finely given by Mrs. George W. Cory and Harold Russell, and were well received. The second act of Our Boys was presented by the co. in good style, the lady characters being sustained by Adah Hawkins, Lissette Le Barron and Mary Myers. At the close Charles Coote was called before the curtain and presented with a handsome firal tribute. He made a neat and appropriate speech The house was filled by a brilliant audience, and the financial return evidenced Mr. Coote leaves the People's in a few days to join the Cora Tanner co.

Koll and Middleton's Dime Museum gave good entertainments to a fine week's business.

ST. CLOUD.

Opera House (C. F. Macdonald, manager): Nellie

Opera House (C. F. Macdonald, manager): Nellie Siddons' Night Hawks July 28, to a good house of males. A variety show, and poor at that.

#### MISSISSIPPI.

ABERDEEN.

R. L. Hatch leased the Temple Opera House on the 1st for the ensuing two years. Mr. Hatch is a thorough, energetic business man. He will book first class attractions only, and our house, under the new management.

promises a prosperous season. He will recognize all bookings made for this season under the old manage-

#### MISSOURI.

ST. JOSEPH.

Summer Garden: Templeton's Opera co. has continued to draw good audiences, presenting during the week Mascotte, Olivette and Pinafore. They will be followed by a theatrical (?) co. in a version of Monte Cristo, to be succeeded by the regular dramatic successes of the day, probably pirated.

COLUMBIA.

Haden Opera Rouse (J. E. Crumbaugh, manager): The Templeton Opera co. will play here during our fair (August so) week. Our season opens Sept. 10, when I homas E. Garrick will make his first appearance as a star.

(August co) week. Our season opens Sept. 10, when I homas E. Garrick will make his first appearance as a star.

KANSAS CITY.

The Summer season of the Thomas Opera co. prematurely closed last Sunday evening. Poor business was the cause. The performances however, have been satisfactory to those who attended.

The co. will be divided, and Grace Hollingsworth. Agnes Sherwood Charles Shackford and Joha, C. Garr have been engaged by the Chelsea Party management to give selections from operas during the balance of the season. Good attractions have been given at this pretty Summer retreat. The remainder of the co. has gone to Mexico, Mo., where a short season of light opera will be given at the Ferris Opera House, under the management of G. L. Ferris, who was in the city and engaged the company. Charles Gilbert, late comedian of the Thomas Opera co., left last Monday for Chicago to recover some additional singers for the Mexico season, which begins August 6. The late organization made a host of friends while here. Mr. Gilbert, the comedian, is a favorite. Agnes Sherwood is a captivating little soub-atte, sure to make friends everywhere. The same can be said of Messrs. Shackford and Garr. Marie Roe scored a big hit here, and she will always find a welcome if she ever returns.

Items: Stories of wonderful piscatorial feats are being wafted hence from Asbury Park, N.J., where Managers Hudson and Judah, of the Coates and Ninth Street Theatres respectively, are dallying with the finny tribe, relieving their epidermis of Western real estate in the turbulent surf.—The Eden Musee reopens the soth iost.—W. C. Coup's Equine Equescerriculum is at Washington Park.—Wm. E. Barke, late of Cole's Circus, is viving altumpty. Dompty show here.—The brick-work on the Coates is finished. The interior is now being redecorated —A dram stic sheet, which flies the largest circulation of any dramatic paper in the United States from its head, prints an alleged cut, of J. L. Baford, manager of the Warder Grand of this city. If the cut had not be

#### NEBRASKA.

NEBRASKA.

NEBRASKA CITY.

Opera House dark for saveral weeks. A good attraction would do well here now. Manager Sloan has, among others, booked the following companies for the coming season: August 88. Richards and Pringle's Georgia Minstrela: September 19-18, Wilber Comedy co.: October 10, Two Old Cronies; October 18, Hillarity co.: October 19, A Cold Day co.: December 7, Verner co.: December 19, Muldoon's Irish Comedy co. Items: Ed. Lord, who was advance agent for the Clare-Patte co. last season, was in the city this week. He will return East before the opening of the season.—The Salvation A-my is still fighting sin at the Standard.

LINCOLN.

Opera House (Crawford and McReynolds, managers): Dockstader's Minstrels 31 in a clean and pleasant entertainment to a large house. Barry and Fay 7 in McKenna's Flirtation: Herrmann 9

Items: The Lincola Lodge of Order of Elks gave its first social session July 31, about 300 invited guests and members being present. A. C. Moreland, of Dockstader's Minstrels, was elected chairman of the evening. Those fortunate enough to be present were royally entertained by the music and recitations of Messra. Davis, Dockstader, Frone, Marion, Jose, Jones and others of the minstrel co.—The breefit to Mr. McCReynolds, to be given August 7 by Barry and Fay, promises to be a great success. A novel experiment will be made upon that evening by the management, Tons of ice will be distributed throughout the house during the day and evening in such a manner as to reduce the temperature to that point where, Mr. McReynolds gravely informs the public, overcoats will be a luxury if not a necessity —The fire escape for the Opera House is being erected and extensive changes being made in the main entrance to the house.

OMAHA.

Opera House (Thomas F. Boyd, manager): Dockstader House (Thomas F. Boyd, manager): Dockstader School and the service of the manager.

the main entrance to the house.

OMAHA.

Opera House (Thomas F. Boyd, manager): Dockstader's Minstrels to good houses August 3-1; Herrmann, the magician, 6 8 Boyd's is in the hands of the decorators, and will be opened about the 3th, rejuvenated with new paint and new scenery.

Grand Opera House (R. M. Reynolds, manager): Eunice Goodrich, supported by an even co., drew fair houses week of July 30. The Grand is to undergo extensive changes, iscluding a fover, another gallery and handsome decorations, opening September 1 as a complete theatre.

People's Theatre (J. J. Sellen, manager): Large house every night. Vaudeville performance.

Eden Musee closed for the Summer.

HASTINGS.

HASTINGS:
Kerr Opera House (Dave Taggart, manager):
Dockstader's Minstrels played to a fair house, 30, and

gave entire satisfaction.

Rlack Bros.' Tet-cent Circus drew large crowds we:a ming: Barry and Fay, 6 (return date); Herrmann

#### NEW JERSEY.

ATLANTIC CITY.

Grand Opera House (A. S. Pennoyer, manager):
The San Francisco Minstrels opened here to a good house, July 35. The attendance throughout the week was but fair. The co. is of an ordinary character only, which I might term a pick-up saap organization. Frank Moran gave satisfaction both on the end and in his specialty. Billy Birch, the veteran, did not seem to be in his usual vein. Adams, Cas-y and Howard's (trio) act can well be commended as an attractive feature. Tony Pastor's co., August 9-11.

Howard's Ocean Pier (Will Rising and William Hamilton, lessees and managers): Pinafore continues to draw good houses. Loie Fuller has departed for New York for rest, prior to her joining the Aladdin co. She is missed greatly here, socially and professionally.

draw good houses. Loie Fuller has departed for New York for rest, prior to her joining the Aladdin co. She is missed greatly here, socially and professionally. Geo. Olmi has become a great favorite as Captain Corcoran. He is scoring a hit. Rising and Hamilton are meeting with their usual success. They have become favorites, and are greeted warmly at every appearance. Fred Clare is a painstaking young aspirant for honors, and richly deserves the plandits that he receives for his pleasing efforts. Annie Lippincott is doing justice to Josephine, u place of M ss Fuller, as also are Miss Kirschman as Hebe and Blanche Howard as Buttercup. Mikado, August 10.

1. ems: The veteran Pennoyer is still in clover, enjoying himself daily yachtinu, bathing, etc.—! was most agreeably surprised to meet Gus Heckler on Friday last. He did the Sea City in his usual demonstrative style, accompanied by your correspondent—Sybil Johnstone is one of us, and is sojourning at the Ocean House.—Peter Rice, as large and as affable as ever, is stopping at the Emerson.—John Francis Gilder, Boston's celebrated planist, has been specially engaged with Kising Hamilton's Opera co. A sacred concert was given Sunday evening under his direction and proved quite a succeu. A fashionable gathring composed the audience. These concerts will no doubt be a treat the remaining Sundays evenings of the season.—The season at this resort is now at its height, and amusements are progressing in a profit able way.—The Casino is now closed. The Box of Cash, which was the attraction, did poorly last week.—Pain's Burning of Moscow is doing an unprecedented business. The fireworks are a great feature, and is a magnificent close to this gorgeous and startling spectacle.

#### NEW YORK.

NEW YORK.

ROCHESTER.

Matters theatrical are assuming a definite shape, and amusement-goers are assured of an unusually attractive season. Manager Pierce, of the Lyceum, is positive that his house will be ready for the opening Oct. 1. The Wife will be the first attraction that will be produced, and will be followed by the very best companies that can be procured. Mr. Pierce declares himself perfectly astisfied with the attractions he has booked. P. H. Lehnen, of the Grand, promises an unusual list of bright things for his house, which is being thoroughly overhauled and renova ed for the opening. Julius Cahn will have charge of Mr. Lehnen's interests the coming season. Mr. Cahn is spoken of as a highly polished gentleman. and we heartily welcome him to our city.

At the Academy Manager Iacobs is hustling things in preparation for the opening on August 27. The prices in this house have been somewhat changed since last season. The best seats can now be had for fifty cents. There have been but few changes in Mr. Jacobs' staff here. Frank Edwards will, as usual, superintend the general business, while J. W. Dester will be in the box office. Fitz-John Porter the with the ferocious moustache will have charge of the ushers.

BUFFALO.

houses at the Academy of Music Friday and Saturday last, though the heat was very oppressive. Liberati's band is billed for Thunsday of the present week, and Mestayer's go, in Tweaty Maidens to One Dude will be seen all of neat week.

Item: It is announced that the negotiations between the Meech Brothers and Mr. Levy with regard to his new theatre are off. G. B. Bunnell is among the present figurers for that house.

SYRACUSE.

The Wieting is being thoroughly renovated, and will present a handsome appearance Sept. 1, when the regular season opens. The freeco work is all being retouched, and in the fuver and lobby many of the old designs are being replaced by new ones. There will also be twelve sets of new scenery, some of them different from anything ever seen here. The painters will be interrupted in their work Angust 8 and 0, to allow Thatcher, Primrose and West and Mestayer's Tweaty Maidens to Ose Dude to appear.

Lilly Clay's co, appeared to good business at Shakespeare Hall 4.

MATTEAWAN.

Lilly Clay's co, appeared to good business at Shakespeare Hall 4.

MATTEAWAN.

Dibble Opera House (W. S. Dibble, proprietor): Winnett's Passion's Slave co. will open here August o. The house has been put in good repair for the coming season, with more scenery, better ventilation, etc. The bookings are all first-class. No cheap-priced cos. will be played during the regelar season.

ELMIRA.

Opera House (W. E. Bardwell, manager): George Wilson's Gilded Mastodon Minstrel co. will open the se uson August 8 (previously reported 9).

Madison Avenus Theatre (George Smith, manager). Lilly Clay's co. will open this house on the 9th.

Item: John E. Talbot, one of the four emperors of music, closed his season with Keilly and Wood at St. Paul, Minn., and is visiting at his home in this city He leaves for London, Egg. 8.

Paul, Minn., and is visiting at his home in this city He leaves for London, Eng., 8.

AUBURN.

Academy of Music (E. J. Matson, manager): The Petric Comedy co, did a fairly good business Iuly 31.

TICONDEROGA.

This is the sixth Summer that Ticonderoga has supported a stock co. It plays twice per week and changes the bill each ti.e. The attendance has been exceptionally good Heretofore the co. has called themselves "The Idle Hours," but for a change it has been rechristened "The Strolling Players." The co. consists of William J. Iobaston and J. D. Hadlock, of the Marie Prescott co.; F. Vroom and William Stafford, of the Booth-Barrett co.; J. S. Madera, of the Janauschek co.; Julis Mackey, soubrette: Evalyn Foster, Mrs. J. Van Killian, and Douglas Atherton. The co. have become great favorites with the residents here, and scarcely a day passes but some little pleasure party is arranged for either the lake or the wood. The plays thus far produced have been lagomar, Ticket-of-Leave Mau. Marble Heart, Othello (big success), Camille, Under the Guight, The Rajah, etc.

WATERTOWN.

Under the Gaslight, The Rajah, etc.

WATERTOWN.

City Opera House (E. M. Gates, manager): This theatre will open its season 9, with Thatcher, Primrose and West as the attraction. During th: Summer the house has been thoroughly renovated, and its already attractive appearance greatly added to by fresh paint, decorations, upholstery, etc. The orchestra box has been enlared, and is surrousded by an aickel rail, with an elegant plush curtain. The footlight refisctors have been replaced by a moulding with nickel guard and fender. The dressing-rooms have also received attention, and professional people familiar with the house will find many improvements for their convenience. Manager Gates has booked a long list of attractions, including the best on the road, and is looking forward to a successful season. Adam Forepaugh at Riverside Parks;

Sinks' Opera House (E. L. Manager C. L. Manager C. Sinks' Opera House (E. L. Manager C. S. Sinks' Opera House (E. S. Sinks' Opera (E. S. Sinks'

ROME.

Sinks' Opera House (E. J. Matson, manager): Lilly Clay's Gaiety co. presented Robinson Crusoe to a large audience August 3. The minstrel first-part was only feir, but the singing by the La Porte sisters and Fannie Williams deserves special mention. Forepaugh's Circus will exhibit here \$5.

BINGHAMTON.

Opera House (J. P. E. Clark, manager): Helene Adell co., assisted by Harry Driscol, of this city, presented The Pianter's Wife (by permission of Harry Lacy) to a crowded house July 31, the performance being under the suspices of the Binghamton Wheel Club in honor of their annual meet. By special request The Planter's Wife was repeated 4, and another success scored.

#### OHIO.

OHIO.

The Grand (Reist ar d Dickoos, managers): McNish, Rama and Arso's Minatrels opens this theatre 6 Nachages or improvements have been made other than a thorough renovating. Everything it comparatively new and in ship-shape order, ready to do the best business in the State. This is the only theatre is a city of every attraction naturally does a good business. The bookings are all that could be desired, and the coming as anon bids well to surpass that of last season, which was unusually large.

Memorial Hall, Smoner season at this theatre closes at Considerable interest is manifested in the benefit of the Home co. o, which promises to be the social event of the season. The bell will be Kast Lyme and My Country Counia, in addition to which Manager for the Home co. o, which promises to be the social event of the season. The bell will be Kast Lyme and My Country Counia, in addition to which Manager for the Home co. o, which promises to be the social event of the season. The bell will be Kast Lyme and My Country Counia, in addition to which Manager for the season of the result. The best of the season of the result of the season has been more than appreciated. Items: King and Frauflin's Gircus 4 — The Home co. o, will attend McNish, Ramas and Arro's Minatrels will get in a date before the season of the result. The Country is the season has been more than appreciated. This will be Mr. Schenk's twelfth year. The Chicinatel Eshs have leaved a challenge to the result. The Monager Geary's new enterories is well under the result of the intensely hot weather. The Chicinatel Eshs have leaved a challenge to the result of the intensely hot weather. The Chicinatel Eshs have leaved a challenge to the result of the season. The Monager Geary's new enterories is well under the propose of the

week.—Geo. Backus has gone to New York for the season.

LIMA.

Faurot's Opera House (G. E. Rogers, manager): McNish, Rawar and Arnot's Minstrels came July st to big business. This was the fourth stand of the show this season. The merits of the co, could not be fairly judged by the performance here, which was very uneven. The show will be a good one when they get down to business.

Items: Walter S. Baldwin and wife are summering here. Mr. Baldwin will have four cos. out next season—one of them a barlesque co. of twenty eight people, which will produce Babes in the Wood and a number of other well-known burlesques at cheap prices,—W. H. Woolery, of this city, will take out Walter Lawrence and Helen Vaughn next season. Monte Cristo, with a wealth of special scenery and a strong co., will be the play. Mr. Woolery is a hustler, and his stars are capable and hard-working artists, and the venture will undoubtedly prove successful.—The Elks benefit so with a monster minstrel performance.

PORTSMOUTH.

Grand Opera House (14)

a monster minstrel performance.

PORTSMOUTH.

Grand Opera House (H. S. Grimes, manager):
The MacCollin Opera co., thirty-five people. has been holding the boards to crow led houses this (Fair) week, giving unusual satisfaction. Co. strong and have a powerful repertoire. He, Him, Her and She, August 18; Charles Verner Sept. 5; Cora Van Tassell Sept. 24; A. G. Field's Minstrels Oct. 6.

Items: Charles Goodyear, the minstrel, is summering here.—Goodyear, Cook and Dillon's Minstrels booked Sept. 3 C. organize at Marietta.—Manager Grimes is booking many first class cos. for season '88-80.

—Col. Smith, of P. O. H. co., has gone to California on a six weeks' trip.—Among the attractions booked at the Opera House are Jane Coombs, Dan Darcy, Cold Day co.. Little Nugget, John Thompson, Helen Blythe, Struck Gas, Streets of New York, and S: Perkins.

VOUNGSTOWN.

Opera House (W. W. McKcown, manager): The dates at this theatre are being rapidly taken by standard attractions. We have less to fear from political excitement here than our Indiana neighbors. The house has been much improved by paint and new fixtures. so that it is safe to predict a prospectous season for 1883 80, as there is a prospect of regular wages for the iron workers during the Fail and Winter.

Item: Sedlev Brown, who has been summering here, went to New York the 3d. He has written another play, this time a comedy, said to be exceedingly funny.

MANSFIELD.

BUFFALO.

Pinafore was last week's bill at Music Hall. Friday night was a benefit to Dilla Fox. the juvenile prima dona, who has become such a favorite here. A very large audience was present. Nu nerous floral offerings were handed over the footlights. H. M. S. will sail on for another week.

Thatcher, Primrose and West's Minstrels drew packed

treme heat of the evening, the house was filled to overflowing August : to hear the concert given by Carrie
Northey, a young soprano, who has been studying
music at the Boston Conservatory, and Miram Jehn, a
fine elocutionist, who has been under the taking of
Professor Kelly of Boston. They were assisted by some
of the best musical talent of our city. The programme
was well rendered throughout. Miss Northey has a fine
flixible voice, which shows great cultivation and which
abe manages with much ease. Her muser on the
stage is un affected and pleasing. She rendered an ark
from Lohengra with great effect, and a cicited great
applause by an aria from Fanst, which she sang is a
particularly animated manner with perfect control of
voice. I predict for her a successful fature. Miss Jehn
recited several fine poems excellently, and, combined
with her acting, was charmingly effective. She has a
pleasing voice and an easy, self-possessed manner. der
gestures were always appropriate and graceful. At the
close of the programms she gave the andience a rare
treat in a series of moving tablanus appearing the paisions and emotions; opposite feelings were alternating
are Californian, who have been for some time in Beston
completing their education. The andlence was delighted with their performances and crubusiantle in
their praise. McNish, Raman and Arso's Minstreh &
A Pair of Kids ss.

HAMILTON.

Music Hall (Hattrfeld and Morser, managers):
McNish, Ramsa and Arso's opened the season here
August 5.

Fashion Theatre (Milt Stevens, proprietor): Opened
last week after taking a rest for two weeks.

#### OREGON.

New Park Theatre (J. P. Howe, lessee and manager);
Week of s3d was what might be called "amateur week,"
as two amateur clubs held the boards as follows: Our
Boys in The Bise and the Grey, 23 24, and the Ætsa
Colored comb. is Barbarossa, 27-28. Both clubs played
to only fair business, but acquitted themselves with
considerable credit; week 30 McIntyre and Heath's Minstrels; Aug. 6, week, Fanny Davemport.

#### PENNSYLVANIA

NEWCASTLE.

Opera House (R. M. Allen, manager): Edwin Souther's co. July so and week to fair business This co. is evidently pirates, as I noticed Josh Whitcomb in their repertoire.

Items: Lewis Kerr, leader of Al. G. Field's minatrel band, is at present at his home in this city, and will be initiated in the local lodge of Eliks on Wednesday next.

initiated in the local lodge of Eliss on Wednesday next.

DANVILLE.

Opera House (E. C. Angie, manager): Exra kendall's Pair of Kida co. (no date). Kathrva Webster made shit in her musical specialties, while Jeppe and Fanay Delano are too well kuown for comment Gilbert Sarosy convalued the audience as Folly Dofumay. It is to be regretted that a larger house did not greet the co.

IOHNSTOWN.

Opera House (Weaver and Jordan, managers): Erra F. Kendall's performance of the old countryman was a fine piece of acting, and h's support was all that could be desired. Thomas W. Keene will one the regular season August 38, 1883 Held by the Eachy Sentember 5 and J. Connor Roach 7.

Items: The managers of the Opera House have had aix sets o new scenery and a drop curtain painted the past Summer.

WILLIAMSPORT.

past Summer.

WILLIAMSPORT.

Academy of Music (William G Killiot, manager):
Erra F. Kendall opened the season of in A Pair of Kida,
to good-sized and very enthusiastic audience. Mr. Kendall was well r ceived. Specialties good. Manager
Elliot has added new scenery and a new drop curtain,
which are greatly admired, and he contemplates making
other improvements.

other improvements.

PITTSTON.

Music Hall (W. D. Evans, manager): The gloom which has pervaded this house sisce May was dispelled July 31 by Kendall, in A Pair of Kids. Small but hiarious sudience. The Glies Buttons of Mr. Kendall improves with age. The co., which includes Jeppe and Fannie Delano, is very fair. Lillian Kennedy Sept. 3, week.

### RHODE ISLAND.

RHODE ISLAND.

PROVIDENCE.

Sans Souci Garden (W. E. White, manager): This week the management announces the production of Thrown Upon the World, a dramatization of Charles Reade's novel, "It's Never Too Late to Mend." The piece will be given by Rufus Scott and a select co. Week of August so, William Redmund and Mrs. Thomas Barry commence their Fall and Winter season here with their latest success. Herminie; or, The Cross of Gold.

Providence Opera House (Robert Morrow, manager); Johnson and Slavia's Minarrels Friday and Saturday sights, with matinee. The regular season open here about the syth last.

Item: It is understood that George E. Lethrop has taken Keith's old Galety Theatre for the coming season, and that J. W. Bingham has signed with him as manager.

round of character and soubrette parts. Mr. Boun was in bad health when he came here, but has recovered lost groun and has made a host of friends.

NASHVILLE.

I ems: The Over and Raifroad management was clever enough last week to ten ler the use of the Causon at Glendale Park for a beseft in behalf of the stran led Martha Wren Comedy co. After every arrangement and all announcements had been made, and, in fact, after the audience had assembled, James Collins and Martha Wren, his wife, fittly refused to appear. This was of course an embarransing state of aff irs for Manager George L. Danforth, who had worked hard to make the b-mefix a financial success. However, he made a public apology, rans up the curtain and did the best he could under the circumstances. Martha Wren and Mr. Collins objected to an equal division of the receipts among the members of the Co., as proposed by Mr. Danforth, and in other words insisted that, as Martha Wren was the star of the collapsed co., she was entitled to the lion's share. This was an unreasonable demand, and was of course not acceded to. James E. Caldwell, manager for the Overland Co., paid the amount realized over to Mr. Danforth for the members of the co. actually taking part in the performance. The sum was sufficient to relieve their embarransment,—Manager Milsom has generously given Martia Wren and James Collins the use of the Vendome Ausust of or a benefit, which they are getting up for themselves. They will be assisted by local talent, and among those who are to take part is Bertha Fricke, Mme. Elibrit and Novella Houston—Ross Reno, who is the leases of the Grand Opera House, has side-tracked E. V. Anglim, and taken up L. C. hale, who will manage the house next year under the firm name of L. C. Haie and Co., as I am informed, Mr. Hale was here last Monday, had a conference with Mr. Reno, and left the next moraing for the East. Mr. Anglim's financial troubles and his break at Glendale Park with the Casino are said to be the cause of his disolacement at the Grand by Mr. R

## **NEW YORK MIRROR**

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MIRROR LETTER-LIST. ollowing letters will be delivered or forwarded nator written application. Letters advertised any and uncalled for will be returned to the ce. Circulars and newspapers excluded from

Keith, Marion
Kanfmann, A.
Lights o' London M'g'r
Lewis, L., M'g'r
Logan, A. B.
Lillian Kennedy Co.
Lodiam, H.
Lockaye, W.
Lingard, C.
Lee, Henry
Leighton, Harry
Lester, Marion
Lee Brandt, Jos. Arnott Co., Louis Bell, Raiph luckley, R. J. lake, H. S. Murphy, John McCormick, London

. The New York Mirror has the Larges. Dramatic Circulation in America.

#### The Season's Approach.

The surface of things theatrical seems quiet and dull enough just at present, but down in the depths there is a good deal of

Within the next four weeks nearly every part of the professional machinery will be set in motion, and there will be an amount of hustling in amusement circles only equaled by that of the political workers.

As is usual in the year of the presidential elections the season begins very soon. There are some advantages in an early start. Managers who have none too much capital to float their enterprises either clear enough to see them safely through effects, or lose so much that they close and come in while there is yet time for another move. The weather will probably have more influence on late August and early September business than the campaign. Old Humidity is a worse enemy to the box-office than party feeling and rival demonstrations.

In the list of attractions to take the road there is a sufficient number of new coming season an extra fillip of interest. filth.

The American market always invites "the best that's going," irrespective of where it comes from, and 1888 89 will bring our theatre-goers a varied and polyglottish assortment of artists from foreign shores. Let us hope they will do well only if they deserve well.

Among the early starters we notice an unfortunately large number of queer ventures, which appear to have nothing whatever to depend upon but wind. Some on their face indicate certain failure; others are as bizarre in character as unstable in backing; many are suspiciously near to disaster before they actually commence operations. To these we extend our commiseration in advance.

While the drawbacks of an election year are not to be sneezed at, nor left out of managerial calculations, at the same time we are far from thinking that they have struck terror to the brave and sturdy hearts of our level-headed managers. Indeed, several of these inform us that they anticipate much larger business in certain sections this year than last.

As for New York-neither politics nor anything else can seriously divert the minds of her citizens from the playhouse. The theatre has no warmer place in any peoples' affections than it has in the members of this community. Our big, bustling, glorious, imperial city needs amusement at all times and under all circumstances, and most of the time it gets what it wants. The new season-politics or no politics-will be no exception to the rule.

#### The Gutter-Press.

In London, even to a greater extent than in New York, there exists a dark circle of journalistic outcasts who manage to eke out a precarious living by prostituting such talents as nature has bestowed upon them.

They sell themselves unhesitatingly to whoever will pay their small price. They solicit with the same brazen effrontery that characterizes the strumpets who prowl the streets at night in quest of prey. They belch forth upon reputable people who will neither patronize nor consort with bad characters the same sort of vituperation which is familiar to the lips of the abandoned and the vile. They have no more honesty than the common thief. They lie like the devil. In their public and private dealings honor is as foreign to their understandings as decency itself.

The law of libel-too loose in texture and too lax in administration—is totally inadequate to meet their offences, and so, emboldened by immunity from punishment, there is scarcely any depth of depravity to which these scoundrels will not descend.

The stage is peculiarly afflicted with them. A good many weak-minded people connected with it fall easy victims to the wiles or the threats of the disreputable class in question, and they are located and "bled" as readily by the latter as a buncosteerer spots the visitor from the rural regions. Our esteemed London contemporary, The Whitehall Review makes some sensible remarks in connection with this matter, and, as they apply in a measure to the condition of affairs on this side of the ocean, we are glad to give them an Amer-

ican circulation:

If managers and players are anxious to elevate the stage and its surroundings in popular esteem, they should unite in discountenancing and determining not to recognize that portion of the press which panders to the unhealthy and virtuated taste, and which eejoys to read about the private lives of actors and actresses, if so be that in those lives there be something secret or disreputable. There are writers who, when they come to write about the stage, seek to make out that there is virtue with neither the men nor the women who follow the dramatic profession. The pity is that, either throm h fear of exposure or a love for notoriety, so many members of the profession recognize the writers and encourage the papers to which they belong. We have aver seen, nor do we see, any accessity for the stage being recognised by misssions and patronized by the Church, but we do see room for a better moral tone being more universally associated with the playhouse. It will to make men or women better players because they are paragues of virtue. We are thinking of no such idle nons-me as that. All we ask, all we can expect, as that managers, with actors and actresses, should combine to frustrate even the ephemeral success of ventilating playhouse scandal. Managers need not fear the possible vitesperations we ich would be the outcome of a general boycotting of that cutter-press which thrives on the private vices, real and imaginary, of the less worthy members of the dramatic profession, and has no higher aim than the dissemination of playhouse fith and garbage.

Here, happily, the evil is by no means

Here, happily, the evil is by no means so rampant or so dangerous as it would appear to be in England. But yet there are certain managers, and certain actors and actresses, that have so little concern for the dignity and the respectability of the political excitement and its depressing their profession, so little regard for themselves, that they throw out favors to what our contemporary very properly calls the gutter-press, much as a servant throws a bone to a yelping cur outside the area railings.

Our profession, however, are not so badly situated as their English brethren, for years ago, led by the best and sturdiest elements within the theatrical boundaries. the majority united, and stripping the and novel ones, added to the standard and ribald rascals of support, left them thereestablished circle to give the outlook of the after to wallow impotently in congenial

#### Personal.

SCOTT -Cyri! Scott has been engaged to upport Minnie Maddern. CURTISSE - Blanche Curtisse is visiting

lends at Noroton, Conn. Bellew.-Kyrle Bellew will be Mrs. Poter's leading man again the coming season. ARONSON -Edward Aronson returned to the city from the Adirondacks on Morday.

GERALD -Florence Gerald, who dramatized Dr. Jekvil and Mr. Hyde for Marlande Clarke. writing a novel.

MATHER. - Margaret Mather arrived or Tuesday from England on the Servia. She is t the Westminster.

CARSON -Emma Carson sailed for England by the Werra on Saturday last for a threemonths' European tour. ROBERTSON.-Dr. T. S. Robertson has

returned from a brief yachting trip in the vicinity of New London. ANDERSON.—The patriotic Mary Anderson will again bring over an English company to

support her here the coming season. CRAIGEN -Maida Craigen bas returned from Europe, and has been specially re-en.

gaged for The Bells of Haslemere at the Boston Museum. Evans .- Alice Evans, a pretty little

soubrette, formerly of A Night Off company, has been engaged to go with A Brass Monkey he coming season. MILES -Mrs. R. E. J. Miles, wife of the

nanager, and Mrs. D. G. Edwards, his married daughter, sailed yesterday (Wednesday) on the Celtic for Europe. BILLINGTON -Mrs. Billington, the English

character actress, will accompany Mary Anderson to this country and be a member of her company during the American tour. LOWELL -Helen Lowell denies the state

ment that she is to be a member of Frank Daniels' company next season. She has not yet signed to go with any organization.

WALCOT -Mr. and Mrs. Charles Walco who never visited San Francisco before their present trip with the Lyceum Theatre com pany, have met with marked favor there.

WELBY .- Bertha Welby will not appear in the cast of Philip Herne, as previously announced, but later on in the season she will ppear in some of J. M. Hill's productions.

FLORENCE.-W. J. Florence will publish rolume of his Christmas stories through Bel ford, Clarke and Co., this Autumn, and it is also said to be his intention to write a book of reminiscences.

Rosa.-Patti Rosa and six members of her company sailed for Europe yesterday by the City of Rome. Miss Rosa begins an engagement the latter part of this month at the Liverpool Alexandra Theatre.

KELLERD - John E. Kellerd sailed from England for this country by the Egypt on Thursday last. He received an offer from Drury Lane while in London to play heavy leads, but decided at once that America was good enough for him.

FLEISHMANN .- Simon Fleishmann, the clever dramatic critic of the Buffalo Courier, was in town on Monday, on his way to the seashore, where he always passes his vacation. Mr. Fleishmann says theatres are multiplying more rapidly in his city than theatre goers.

LINDEN -Augustus Linden, Rudolph Aronion's secretary, was married last week to Miss Dorr, of Liverpool. The presents were numerous and costly, and the happy couple are now spending their honeymoon at Saratoga and Niagara Falls.

CAYVAN -Georgia Cayvan's portrait pears on the title page of this issue. Miss Cayvan has firmly intrenched herself in the admiration and esteem of New York play-goers, her excellent acting in The Wife.

TEAL -Ben Teal will commence rehearsals of The Kaffir Diamond at the Broadway next Monday. This young and intelligent director has been sadly overworked during the Summer, and longs for a few sniffs of new mown hay or the stimulating czone of Neptune.

DANIELS.—Carrie Daniels is reported to have made a capital impression in Chicago by her pleasing portrayal of the character of Oberon. in A Midsummer Night's Dream, at McVicker's, added to which she received especial praise from press and public for her exquisite

PALMER -In connection with the affairs of Bartley Campbell, it should be mentioned that A. M. Palmer volunteered to assume the responsibility and do the work of the receivership without any compensation whatever, in the hope of aiding the family of the unfortunate playwright.

HENRY .- Charles Henry, the general director, inventor and one of the patentees of the mechanical and scenic effects employed in The Taking of New Orleans, the realistic fireworks drama now exhibited at Brighton Beach. Coney Island, will be at liberty after the middle of September for business or stage management.

SCHÖNBERG - Word reaches THE MIRROR from a source that may or may not be reliable, that the dramatization of "The Quick or the Dead," which is to be done by Estelle Clayton at the Fifth Avenue next month, and about whose authorship an air of deep and impenetrable mystery is being preserved, is the work of James Schönberg.

Howard -Bronson Howard asks THE

ton Museum will be seen at the Broadway Theatre in this city. Mr. Howard says that the piece goes on at the Museum in the Autumn, but no arrangement has yet been made for a metropolitan production.

DRAKE -G. B. Drake, who left the ranks of the profession, where he had been known as a metropolitan favorite in juvenile and character roles some four years age, to enter upon his studies as a painter, has returned to the city from Chicago, where he opened a studio. Mr. Drake will resume professional work, although he will not discontinue his artistic studies.

#### An Evasive Explanation.

With all deference to Clark S. Sammis' explanation, published in another column, several important things in THE MIRROR's statement last week he fails to explain or even notice. That some of the members of his company were left in Toronto by him, without means even to defray their hotel bills, etc. has been established by authority we are not prepared to question; that some of the members pawned their jewelry in order to raise means to return, is also evaded in his explanation; that he hired a coupe and drove to a steamer in company with his musical director, and took passage to Buffalo unknown to his company is not denied; that there are even now, for all we know, several of his company in Toronto unable to get away, is not gainsaid by Mr. Sammis.

The stress of his communication seems to be laid upon the fact of his financial failure, and the lack of appreciation by the Toronto people of his entertainment. This is ingeniously pleaded by Mr. Sammis, but the main statements of THE MIRROR'S article. wherein he was accused of being culpably reprehensible in his acts, and worse than all, of his desertion of his impoverished company at a period when they most needed his assistance. are entirely ignored.

As to his statement that everyone of his com pany had signed with him for next season, it may be true in some cases; but he is sadly in error when he says our informant is one of the number, for the party still holds contracts (signed only by himself), which he endeavored to get the party in question to sign, but which the said party refused to do.

Mr. Sammis may have had hard luck, but until he gives a more consistent and reliable statement of facts, THE MIRROR can only believe his recent experiment was not conducted on the strictest principles of probity -leaving humanity out of the question.

#### In the Courts.

TO SETTLE A DISAGREEMENT. Manager J. M. Hill is again at law-this time over the re building of the Union Equare Theatre, in which he, perhaps, is the most interested party. The difficulty could not be settled amicably, hence the matter was taken into the Supreme Court to have it settled in ac-cordance with legal doctrines. The chief parties to the suit are Charles E. Vernam, the lessee of the Morton House, on one hand, and Charles Phelps Palmer and

the other trustees of the Courtlandt Palmer estate which owns the Morton House property, on the other When the reconstruction of the theatre was proposed-the Building Bureau of the Fire Department raised the question as to whether it could ever be rebuilt and used as a place of entertainment. The building laws with ing Bureau came to apply the new laws to the prop reconstruction of the theatre it was found necessary to arrange for exits on the Broadway, Union Square and Fourth avenue sides. The additional space required for these exits was to be taken from the Morton House proner, which necessarily would deprive Mr. Vernam of much valuable room. Other space was required for the walls of the theatre and heavy piers and foundations. Mr. Vernam's lease runs until sign at an annual rental of \$9.0 goo. Negociations between the representatives of the estate and Mr. Vernam resulted in his conceding a great deal of room for the theatre, and for which concession he was to get a reduction of \$4.500 reat per annum. By this arrangement Mr. Vernam surreadered for the use of the theatre the space hitherto occupied by the hotel cffice and other portiens of the hotel prop-

and other s

for the use of the theatre the space hitherto occupied by the hotel cfice and other portices of the hotel property. As the work progressed, Mr. Vgraam states, it became necessary to further encrosed upon the hotel premises. Mr. Vernam remonstrated agalast any curtailment of his property beyond the texpressly stipulated for, and as the difficulty could not be pea zeably settled the law had to be resorted to.

Mr. Vernam applied to the Supreme Court for an injunction to restrain the trustees of the estate from further encroaching upon his portion of the hotel. Ex-Judge A. J. Dittenhoefer argued the motion before Judge O'Brien in Supreme Court Chambers last week, claiming that the intended further encroachments were entirely unwarranted and rot in accordance with the terms of agreement between the porties, and would be very injurious to Mr. Vernam. George H. Forster contended for the trustees of the estate that the contemplated changes were entirely in accordance with the olians for the building as required by the Fire Department, and Mr. Vernam was aware of all the changes before they were made. The judge reserved his decision, JUDGMENTS AGAINST VERNER AND JOYCE.

JUDGMENTS AGAINST VERNER AND JOYCE. Joe Schmitt has obtained two judgments in the City Court against Charles E. Verner and James F. Joyce, aggregating \$840 87. The judgments were semade by Verner and Joyce, and also borrowed money. In the one suit Schmitt charved that between the 14th and 18th of Sep ember last, Veruer and Joyce made five promissory notes, aggregating \$60, the payment of which was refused when the notes matured. The other which was refused when the notes matured. The other suit was bought by Schmitt to recover \$\frac{1}{2}\$ stro 40, which the defendants borrowed from him at various times be-tween the sad of September and the sd of November, 1886, and which they promised to pay on demand, but which they neglected to do. Verner and Joyce inter-pused no defence to the suits and judgments were en-tered against them by default.

#### Rich and Harris' New Attractions.

William Harris, of Rich and Harris, of the Howard Ather mum, Boston, reached this city on Monday. He has been back from Europe-where he went early in Ather wum Specialty company-two weeks. The or ganization which he manages is to play in first class theatres next season.

"I have had a very pleasant time of it," said Mr. Harris to a Mirror reporter, "but for all that I am glad to get back. The attractions I have secured are headed by Paul Cinquevalli, who is the greatest juggler I ever saw, and far surpasses the juggler we had last season. The Cinquevalli troupe of acrobats—all men— who are, without a doubt, the best of their kind in the world, do the greatest scrobatic act I ever saw, the MIRROR to contradict the statement that the new comedy which he has written for the Bosextract music out of knives, : eissors and axes.

"This troupe is the principal attenty, and I think it will make the

#### Theatricals in San Francisco.

Charles Frohman arrived in the city on Sunday direct

Charles Frohman arrived in the city on Sunday direct from San Francisco. In conversation with a Minnon representative he said:

"I have just returned after witnessing two weeks' performances of The Wife, and after it was settled that the production of Featherbrain would be abandoned the extra people who were engaged for the production, 'were paid and dismissed. The Wife will run out the were paid and dismissed. The Wife will run out the entire four weeks of the Baldwin Theatre engagement, by Mr. Hayman's request. The first week's receipts were nearly \$3,000 over those of the memorable big week of Hasel Kirke, when we presented the play out there four years ago. Since arriving here we are in receipt of a telegram giving the third week's receipts which almost reach that of the second, with a large tabe' for the final week. The success of the play we such that it drew the same people over and over, while theatre parties, the largest of which was one of eightysix perple, which came some 300 miles to see the play,

were also a great feature.
"Of course in face of the business done by The Wife, there was no opportunity to present Featherbrain. The history of the latter piece, by the way, is rather a curious ons. The production, which is very heavy in

curious one. The production, which is very heavy in the way of detail, has been in complete shape at the Lyceum Theatre for the past six months, and a duplicate set of scenery is now lying in the Baldwin Theatre, San Francisco, neither having been used.

"But to return to The Wile, The play and the players were enlogized by the San Francisco press in a manner not only gratifying but remarkable, when it is considered that they have had out there not only the best Eastern stock companes, but organizations of their own which comprised many artists who are now important Eastern stock companes, but organizations of their own which comprised many artists who are now important Eastern stars. I refer carticularly to one company which they had, that included James O'Neill, Rose Coghiau, I effries Lewis. Wm. Mestayer, Louis Harrison, John T. Raymond, John McCuilough, and others of great strength. I candidly believe that the Lyceum company could have remained for months. As it is, arrangements have now been made to send E. H. Sothern and his company there during the Winter, and for a long engagement of the Lyceum Theatre company there east Summer. Mr. Palmer's Madison Square Theatre company open at the Baldwin Theatre surt Monday night in Partners, and it will get a big reception. The new Baldwin Theatre, upon which 537,000 were spent, has been remarkably successful since its opening, and Mr. Hayman will see his biggest season there this year. Fanny Daves, port and Denman Thompson were enineatlybuccessful and Miss Davenport, when I left, was creating a furors in the surrounding country. She plays this week in Portland, Oregon, closing there, after which she will come to New York by steamer. The trip takes thirty days, and in that way she will get quite a rest.

"The old California Theatre, which was the scene of so many dramatic triumphs, gave its final performance last Sunday sight. The entire building is now being rased, and when the public are again invited to go there it will be a brand new theatre, which will also be

company's success, by the way, has entirely disproved the statement made common property through frequent reteration that theatrical business was dull in the Summer in San Francisco, is consequence of the people leaving town. The Wife drew from the very be st people there, as it did here, and the four weeks' receipts will figure up over \$50,000, which is remarkable, when it is considered that only one play was presented.

"I do not think that any Eastern stock company have before played one piece successfully for so long a time there. The company will now visit Denver, Chicago, St. Louis, Philadelphia, Boston and Brooklys, and then return to the home theatre with a record of a tour that will match their successes here last Winter. I am back now to stay through the Winter, and shall be interested in several productions here."

#### Letters to the Editor. MR. SAMMIS' EXPLANATION.

Editor New York Mirror: Let's tranded," you have passed severe strictures upon my integrity and conduct as a manager which are not only most upjust but ratirely unwarranted by the true facts of the case. I entirely agree with you that a manager who takes a company away from their homes with no cash in hand to meet a reasonable amount of bad luch is acting most unfairly, and were the story as told you by your informant true your re marks would be perfectly fair. Unfortunately a "mirror" has but one side and can only reflect what happens to be before it at the time, and you are to blame for not remembering that one turn will change the whole picture. Had you inquired more fully into the truth of your informant's story you would never have published the article in question, which is calculated to is jure my reputation with those who do not know me.

with those who do not know me.

Probably the best reply to the whole article is contained in the fact that every one of the company—your informant (one of the victims) among the number—has, since the closing of our unfortunate season in Toronto, applied for engagement with me for sext season. This shows that I retain their confidence, and that they do not consider me a "speculative would be manager." Three-fourths of the company are going with me next season, and some I have had to refuse. Result: Article in The Milhor above referred to.

And now, sir. I will briefly tell my story: While in Toronto last season I was requested by many infuential citisens, all the press men and hotel proprietors, to give a season of comic opera at Doty's Island Casino. I had glowing pictures presented to me of the success we were sure to meet with, and many promises of help. I went into the matter fully and found from the ferry books that an average of 0,000 prople visited the Island daily, and as they all go there "on pleasure bent" I figured upon getting at least one out of ten into the Casino, which would have shown a fair profit even at the low prices we charged. Consequently I entered into a contract and engaged a first-class company.

Before leaving New York I advanced \$48 to members of the company, baid \$710 for railway fares to Mr. Buckley of the Eric Railroad, and expended over \$400 more for costumes, scenery, wigs, etc. The delay in the company's getting their trunks was not because they were hypothecated for railway fares, but was owing to the customs arrangement.

We opened to very bad business, although our performances were excellent, and this bad luck followed us, our entire takings during the two weeks being only \$430, and as there seemed no prospect of business improving, I decided to close. I have paid out in cash \$1.864. All of the company have had moneys from me, some more, some less. The kindness I have met with from the majority of the company is some compensatic nfor the loase I have sustained.

When we clo

A FRENCH CRITIC'S FRANK OPINION.

A FRENCH CRITICS FRANK OPINION.

KANSAS CITY, Mo., July 25, 1888.

Editor Now York Mirror:

DEAR SIR—I have read for several years all the theartical organs of France, Italy, England and America,
and I am greatly pleased to acknowledge that The New
York Mirror is the best paper I have ever found, at d
contains more interesting topics than any other dramatic journal of both continents. Nym Crinkle's feuilitton is, as ought to be, the rule and guide of dramaticcomposers and actors; his hints are worth gold.

Yours very devotedly, De Soult Barids.

Chroniqueur Munical de la Reone Litteraire et Artistique de Paris.



Mond him who can! The ladies call his

The death of William Davidge was no altogether a surprise to those familiar with his condition. For several years he was a martyr to rheumatism, which settled in the region of the heart and finally killed him.

Many people respected and admired Mr. Davidge-but few liked him. He hadn't a particle of policy; he always spoke his own mind with the utmost freedom, and utterly without regard to his own personal interest or to whose toes were trod on. The result was that those who met him casually were wont to consider him a crusty, ill-mannered old curmudgeon whose chief delight was to find fault with something or somebody.

But those who were permitted to peer be neath William Davidge's somewhat crabbed and uninviting exterior, found there such qualities as are extremely rare and commend-

They saw a man who loved truth and honor before all else; who would rather starve than do another man a wrong; who was vigilantly zealous in his duty as citizen, father, actor; who early in lie fixed a severe standard of integrity for his guidance, and obstinately adhered to it through thick and thin, in sunshine and in storm.

And so as a man, as well as in his professional capacity, William Davidge was vastly the superior of many actors personally more popular but not so honest and fearlessly outspoken as be.

When Davidge thought he was right wild horses could not swerve him from a given view or line of conduct.

He was one of the officers and leading spirits in the old Dramatic Fund Association, and it was in a measure due to his exertions that the plan of dissolving and dividing that concern and its accumulations was agitated and finally adopted. To John Gilbert now probably falls the task of pushing the scheme

"Would you, Mr. Davidge," said a friend one day, who was anxious to get him to with d raw from the arrangement, "be willing to ac cept \$500-the amount which will accrue to you in the event of division-for your claim?" The veteran glared at the speaker,

"Not while I have breath in my lungs and a tongue in my mouth!" he exclaimed. It's a matter of principle, sir, principle, do you hear?" And so it was, although there was a question on which side of the case the prin-

If there was any sort of man Mr. Davidge hated more than a liar, it was a manager. He had several times in his career suffered injury at the hands of managers, and he had a hearty hatred and contempt for the class.

But there was nobody in the guild he more reason for this particular dislike was the fact that when Daly was in very hard !uck-at the Fifth Avenue, I believe-and was about to close, he offered Davidge a benefit. The latter had not for some time been receiving his full salary, and he was glad to accept the tender. But when it came to a settlement for the house Daly charged so much against the receipts-which were large-for the use of the theatre and the other expenses, that Davidge received virtually nothing.

This angered him. He waited some years until Daly had got on his legs again, and then sent him a letter demanding the paltry sum which had long been due him on account of this benefit. Davidge showed me a copy of that letter a year ago, and I readily concede that it was one of the most stinging arraignments any man was ever subjected to by another. It brought a cheque in payment of the debt, but it did not serve to make Daly like Davidge better, or vice versa. On every possible occasion the latter denounced his whilom manager in unmeasured terms.

Before Joseph Arthur produced The Still Alarm at the Fourteenth Street, Nym Crinkle denied that he had anything to do with its authorship. On the first night Joseph Arthur, in a speech of thanks, referred to Mr. Crinkle as his gifted collaborator. Later, in an inter view with as out-of-town reporter, he said he was the sole author, and the allusion to Crinkle was a friendly joke. Now, by the English papers I perceive that Arthur is trotting out Crnkle as the single writer of the

verdict is challenged? For the sake of the records this point ought to be cleared up.

If the somewhat meagre cable accounts are credible, neither Mansfield's nor Bandmann's Jekyll and Hyde has set London wild. The excerpts from the criticisms show that THE MIRROR'S view of the dramatizations is adopted, the impossibility of making a satisfactory play of Stevenson's psychological nightmare finding immediate recognition. Mansfield's cleverness is duly applauded, but Bandmann-who was thought by many here to be superior to his rival in the dual role-is figuratively "ripped up the back." Things must be dull indeed in London when a cyclone of interest can be raised over a dramatic rivalry of such dimen sions.

#### A Few Errors Corrected.

The death of the gifted playwright, Bartley Campbell, naturally revives interest in his career. I have read fifteen or twenty notices in as many different newspapers, purporting to give a history of his dramatic writings. None of them have been entirely correct, although THE MIRROR'S, naturally, is most nearly so.

I speak particularly of his first efforts, of which I have personal knowledge. Campbell's first attempt at dramatic composition was a hodge-podge called, I think, The Aborigines. It was written in '69 or '70, and played in Pittsburg for the benefit (I think) of W. H. Leake, who was leading man of the stock company.

Campbell was at that time a reporter on a local paper. The affair, or nightmare, as Bartley often called it, was in one or two acts, and about twenty scenes, and was supposed to represen a very early period in Pittsburg's history. It was full of Indians and frontiersmen. It was played for one consecutive per formance.

Bartley's first real play was Peril, and it was played at the Pittsburg Opera House under the management of Ellsler and Gotthold, in 1871. W. H. Leake and Annie Waite, friends of Campbell's, were playing a star engagement of one week, and Peril was brought out on Thursday or Friday evening of their engagement. Mr. and Mrs. Leake, Mr. Gotthold and myself were in the cast. The play was crude and sketchy, but there was meat in it, and two or three of those bright touches for which Campbell later became famous. Bartley at once rewrote the play upon lines suggested by the leading members of the cast, took it to Philadelphia, where he had received an opening for it at Mrs. Drew's Arch Street Theatre. Later in the season he returned with it to Pittsburg, where, in its new shape, it ran a week. He brought from Philadelphia an atractive lady for the leading female role, a

Miss Phyllis Glover, now deceased. During the same season-'71-72-he wrote his second play called Through Fire, a sensa tional melodrama and a good one. It was also played by the Pittsburg stock company, and did a good week's business. This drama fell into unfortunate hands and was afterward played under the title of Watch and Wait. This play, in the hands of a popular actor, would undoubtedly have achieved pronounced success. I think THE MIRROR errs in confound. ing this play with The Lower Million. Through Fire did not touch upon the labor question. In 1873 Campbell located at Hooley's, Chicago. where he produced Fate and Risks. Both were splendidly mounted and well cast, and both achieved success. After being extensively played through the West, these dramas fell into the hands respectively of Carlotta LeClercq and John T. Raymond. I was in Chicago, at another house, during this season, and saw both of these plays with the original casts. I was greatly pleased with Fate and should conider it a very valuable piece of property, but for the reason that it has been so persistently barnstormed through the country, under different titler, for fifteen years.

From 1873 until the end of his career I readily concede that THE MIRROR knows more of Campbell's career than I do.

MILTON NOBLES

#### Dramatic Horse Reporters.

Another illustration of the indifferent methods em loyed by many of the dailies in reporting a perform nce was exemplified on Friday last, on the occas the production of Othello by an amateur cast at the Windsor Theatre. Most of the papers were represented by beardless boys and horse reporters, who made spo radic efforts to criticise the performance, few having th sense to understand that, with one exception, the cast was composed of the leading members of societies of Jersey Ci y, Brooklyn and New York, who got up the entertainment simply for the edification of their friends. and were not aware that they were to become targets for shots as professionals.

btanislaus Stange,a professional, was employed to direct and stage the piece, and was prevailed upon to play lago, which he did so satisfactorily that he received four curtain calls and an enthusiastic call in the middle of an act. The audience was composed of the best people, friends of the members of the societies, yet the peopie, friends of the members of the societies, yet the Telegrams said most of it "came from Mulberry street." The Press said "it was a funny lot of amateurs, and the funniest of all was Mr Stange." After praising the play the World said "Mr. Stange overatted his part," and the Evening World classed him as "an unintelli-gent lago." In the face of the applause he received during the evening the beardless boys opinions seem very flat. Mr Stange was the only professional in the cast, and he received unstinted praise for his assump-tion of the part.

tion of the part.
It is strange that newspapers that are continually boasting of their facilities for giving truthful reports of current events should so stultify themselves by such examples of contrary enterprise as is daily evidenced in their dramatic columns. Here is an instance where a reputable prefessional, who not one y had the direction of the performance on his shoulders with a lot of crude smateurs to couch and the stage to manage, but sustained one of the principal characters to the satisfaction of the audience, receives unjust ageoration at the hands piece. What does it mean? Does Joseph un of the audience, receives unjust excentation at the hands warrantably use Nym to bear the possible brunt of critiscism whenever a new and important age and hart. It is time the proprietors of our possder-

ons dailies were brought to a sense of the position they hold in the dramatic profession by delegating cheap and ignorant twelve-dollar-a-week college offshoots to give intelligent and capable criticism of dramatic performances and events. In since cases out of ten, we venture to say, they are themselves ignorant of the truth or falsity of the reviews they publish. They do not attend the performances, and it is a question whether they read the reports and it is a question whether they read the reports and it is a question whether they read the reports and it is a question whether they read the reports and it is a question whether they read the reports and it is a question whether they read the reports and it is a question whether they read the reports and it is a question on their own and are satisfied, quite unmindful of the irreparable damage an unfair and unjust line or two may do to the conscitentions actor. They profess autocracy in a way, and care but little whose corns they state, so long as their presses keep their stomachs lined with the prevender of prosperity.

Professionals have come to realize the utter hopelessness of fair treatment at the hands of many of the metropolitan dailies, and look to The Misron for just, competent and impartial criticisms of their merits.

#### George H. Adams' Tour.

"Yes, I am very much pleased with the rehearsals of the He, She, Him and Her company," said George H-Adams to a Mirror reporter. "C. R. Gardiner is my manager, and he has done far more for the piece than I expected, but he shares my faith in its success, and is spending money on it. We carry over thirty people, of whom twenty-six are actors. They all can sing and dance, and represent forty-two speaking parts. The scenery and mechanical portion of the entertainment are novel, peculiar and full of surprises. We have a male and female quartette, lady fencers, tennis club, a base-ball nine, dancing ensembles, a sextette song-acdbase-ball nine, dancing ensembles, a seatette song-anddance, and olenty of bright, sparhling, original mus c.

"The worn-out selections from the operas so familiar in nearly every musical comedy are absent in this.
Some of the best tricks and transformations of my early
pantomime days are introduced, with lines and situations suited to each. Yes, that is why we call it a speaking pantomime. C. P. Brown wrote the play, and has
fitted us all to a nicety. We open at the Grand Opera
Houss, Cincinnati, on August so, but shall play two or
three nights en route to get easy."

#### Meeting of the Fund's Trustees.

The trustees of the Actors' Fund held their regular nonthly meeting on Thursday last. President A. M. Palmer was in the chair. The other members of the board present wire Louis Aldrich, William Henderson William H. Morton, of Chicago; Antonio Pastor, Edwin Knowles and Harry Watkins.

The Cemetery Committee reported a donation from Edward Gottschalk of \$25 to the Monument Fund. A Edward Gritschalk of \$35 to the Monument Fund. A report from the Membership Committee showed a marked increase in the membership over a corresponding period in any previous year. Chairman Addrich, of the Dramatic Bureau Committee, reported the Bureau to be in a flourishing condition.

The Reading Room and Library Committee reported a large donation of books, programmes and portraits from Mr. Gabriel Harris-n, also a life-size portrait in oil of Cnarlotte Cushman, presented by Griffith Morgan.

gan. The trustees adjourned to meet on Thursday, Septem-

#### Professional Doings.

-Rehearsals of Z-zo begin at the Star next Monday -Harry Miner's Zitka company opens to season on

-Libby Kirk is the latest engagement for E. M. Gardiner's Streets of New York. -Agnes Evans has signed to go with Evans and Hoey's Parlor Match next season.

-Arthur Giles will arrive from Europe shortly. He went over in search of new plays. -Charles W. Allison has signed to go with Ada Gilman as comedian next season. -Mile, Dorst and M. Ores'e, the dancers, have been ngaged for The Arabian Nights.

-Amelia Watts has been engaged to play Clara Henshaw in Kentuck next season.

—J. E. Nugent has concluded not to place The Fu gitive on the road until after the Presidential election. -Fanny Davenport recently conceled a date at San Bernardino, Cal., to remain in the waves at Del Monte. -Kate Castleton will leave San Francisco for New York to-morrow (Friday) to begin rehearsals of her new

-Fred Williams, manager of Mora, has secured the right of A Mountain Pink for his star the coming -T. H. Winnett, whose office is at 50 Union Square, in want of a high-priced attraction for a first-class

—The Opera House at Wheeling, West Virginia, has open Fair dates—August 50, 30 and 31—for a good at-

-Edwin F. Davidson is at liberty to accept an en agement as treasurer or advance agent for some goo

—A Singrd Cat is the title of the latest rasp by Charles H. Hoyt. GeorgeRichards will play the landing role.

—What country is it that buries young meu and women alive when they begin to develop dramatic symptoms?

The actor who oreaches domestic economy to his wife is apt to practice it out of her sight in the amalicium rooms.

-Thomas E. Garrick and John M. Stellans, will open their regular season at I

-Rehearsals of the Kimball Opera co commesce at the Continental Theatre, Phil Tuesday, August 14. -The circumlocutory cyclone continues to hover around the big-worded writer of melodramatic ade, and

-A. J. Pickess, last season at the Gra House, will do the press work at Proctor's Theatre acts season

-R. Coutant Varian has been engaged for the ile parts in Edwin F. Mayo's company, which

-The James Wainwright company will rehearsals at the Grand Opera House, St. Pa on Tuesday, August 91.

—W. J. Ferguson is spending the Sur burgh, N. Y., where he will remain un Jim the Penman begin.

-The Couried Opera company will the new Opera House, Siouz City, playing for one week.

The new people engaged for the stock company of the People's Theatre, St. Paul, by Al. Lipman, kft for that city on Tuesday night.

-Mavourneen has been selected as the title of the new Iruh play, written by George H. Jessop and Horacs Townsend, for W. J. Scanian

-Lorraine is now in rehearsal by McCaull's Opera company at Wallact's, although no date has been settled upon for its revival. —Charles L. Andrews is negotiating for the mi ment of a theatre in a town of several thousand i itants not far from New York.

Liggie Evans will star negt season in a new play written for her, entitled The Buckeye. C. E. Callahan will continue to be her manager.

-Wright Hustingdon is Summering at Moodus Conn. where he will remain until August 15, when re hearsals of Jim the Peuman begin.

-Senior and Junior, a comedy-drama from the Ger-man, which was produced last week in San Francisco did not meet with public approval. —Manager John J. Holmer, of the Arch Street The-atre, Philadelphia has gone on a trip to Saratoga, Lake George and the White Mountains.

—Denman Thompson and George W. Ryer's new play. The Two S sters, will receive its first production at Worcester, Mass., on the sid inst.

Stephen Leach's company, with Charles Mortimer in Broken Hearts, opened the new Opera House at Hackensack, N. J., on Monday night.

-Sedley Brown, while summering at Youngstown Ohio, has managed to evolve a new comedy, which he will try to get an opening for the season

-The Sandwich Islands have been selected as the locale for a comic opera named Yulee. now being written by Frank Dupree and Fred. Solomon.

-Theodore Methoff, treasurer of Heuck's Opera-House, Cincinnati, has resigned to accept the manage-ment of his father's ho el at Lancaster, Ohio. —William Friend has been engaged as the comedian for Patti Rosa's company. He accompanied that soubrette to Europe yesterday on the City of Rome.

-Cud Given has been engaged by Charles B. Jefferson to go in advance of the Shadows of a Great City, which opers its season in Boston on September 3.

-Rehearsals of Wills, Henshaw and Ten Broeck's Two Old Cronies company will commence at the D d-ley Street Opera House, Boston, on Thursday, August 16.

-Charles K. Verner has written the true story of Shamus O'Brien, in novelette form, for distribution at the different theatres at which he will play the coming

-Thomas J. Branick has been engaged by Aborn and Petrie for the leading juvenile role in The Ruling Passion, which opens its season in Baltimore on Sept. 3.

-Branch O'Brien, agent for Floy Crowell, left for Portland, Me., yesterday (Wednesday) en route for Bangor, where Miss Crowell's fifth season begins on August so.

— J. R. Stevens has become the lessee of the Temple (Texas) Opera House, vice. M. W. Branch, with A. E. Ade as manager. Minnie Maddern will open the theatre on October 10.

-William R. Hatch, leading tenor, late of the Strakrach Opera company, and Marie Knowles, season of 1837-83 with The Arabian Nights, are at liberty for the coming season.

—George E. Gonge, formerly manager of Power's Grand Opera House, Grand Rapids, is at liberty to ac-cept the position of manager or advance agent for some first-class attraction.

-Schultz and Co., of the Zanesville, O.. Upera House, offer excellent inducements for a first-class at-traction for August 30 and 11, two of the best county Fair dates at that place.

—Mr. and Mrs. I. A. Washburne and baby are engaged for Herne's Hearts of Oak. The company is now rehearsing at Boston, and will open its season at Halifax on Wednesday next.

Halifax on Wednesday next.

John Haffel has been engaged as business manager for the Helen Blythe company, which opens its season under the management of J. F. Brien, at Port Jervis, N. Y., on August 23.

—Jules S. Murry has been engaged by E. M. Gardiner to go in advance of Zozo the coming season. His wife, Manine Palmer Murry, will be a member of Harry Minsr's Zitha company.

—S. P. Norman, who has been for six years with J. M. Hill, is now manying Seeman's Electric company, which opers its season at Waterbury, Conn., on Sept. 17. Time is being booked rapidly.

J. Lemons, of Danville, Illinois, will be musical director of the Vendome Theatre, Nashville, Tennessee the next season in place of Professor Abbott. The season will open there on September 7.

-The Carleton Opera company, whose Summer sea on closes on the 11th at Cincinnati, is busily rehearsing

-Brosson's Opera House at Painted Post, N. Y., is ow out of the hands of the decorators and painters

now out of the hands of the decorators and painte and ready for business. A good minstrel troups reasted by Manager W. F. Brosson about Sept. 1.

—John Sparts has been engaged for Reilly and Woods' Comedy company, which opens its season about the middle of September. He will star in an after-piece, the company presenting a finished vandeville

performance.

— Miss Ogden has signed to o with the Cora Van Tassel bweet Sixteen company, which opens its season in Elmira on August so, under the management of Frank Richmond. Charles Gordon has been engaged as business manager.

-Music Hall, under the management of Morner, Hamilton, Ohio, is a lavor to profession. It seats 1,500, and is to modern improvements. Hamilton of the best show towns in the West

- J. M. McNamara, who for the past siz y
teen identified with Haverly's and Thatcher,
and West's Minstrels, leaves this city nest w
lakimore is advance of Held by the Enem
spens its season in that city on August sy.

-Mon. Jacques Bouby, the director of er's National Conservatory, has been cretion of the Opera Comique in Paria-ship scorpt the position, which is one salted in the operatic hierarchy in France

— John E. Houshaw, of The Two Old Crosies com-nay, is now in the city, on resise to Boston. The sea-on will open August sy, at Elmira, N. Y. Mr. Hea-how cays the Crossies has been energially altered for the better, and a good deal of now business and mostle

-The Two Wide success at the Sans hits being made by

-Nellie Lingard took the part of the American adventuress is Lottle Lord Fauntieroy at a London performance of the play, owing to the illness of the lady regularly cast for the part. Her success was so great that overtures are reported to have been made her at once for a similar part in another play.

The Shadows of a Great City company consirs of W. W. Allen, Annie Word Tellany, Rosa Tellany, Ww. H. Burton, E. Tition and George Eduna, Charles B. feller too is the manager, Charles Greens the acting—manager, and Cut Given the advance agent. The session opens at the Gobe Theatre, Boston, on Sept 3.

Duing to illness in the domestic circle, Les Pessley will be anable to join the Passon's Slave company for three or four weeks. T. H. Winnett has secured Laura Clarico, late with W. J. Florence, to take her place protem. The company has been broked for firsty-five weeks, only a few night stands being included,

—A Tin Soldier opens its arason on August 23 at Decator, Ill. The following neople comprise the organization; Eugene Cas first, Jesus J Jenitos, Charles P Raymond, William Seltery Frank F. Grins, Kate Davis, Inabelle Coe. Dolly Kline, Marie Cabrill and Percy Gaunt. Frank McKee will act as business manager.

—The following is the full cast of the Fun Old Cronies company: A. J. Schlicht, Harry N. Ison, Moste Collins, Albert Lyech Harris Redburg, L. zaie Hight, Josie Domnia, Emily Northup, Bornthy Gray, Missie Carleton and Grace Page. J. Nichol is the leader of orchestra, C. O. Terma, agent, and W. C. Anderson,

—Aonie Bevd, the soubrette, now rehearsing in Zi Zag at the Metropolitan Opera House, last week as tained the loss by death of her father and brothermost at the same time. She had barely heard the ne of the death of her father, when she received intel gence of the drawning of her brother while on a fishing excursion.

The popule engaged for the Jim the Penmern company, which opens its season at Bangor, August sylvane: Frank Rangs, Wright Hunting Ottomer, Frank Norcross, Guy Lindsay, Jo Keever, John Matthews, Brjumin Singer, Ferter, May Brookya, Jennie Eustace, Mary Saun Fanny Jackson.

ter, May Brookyn, Jennie Eustace, Mary Saunders and Fanny Jackson.

—Preparations are going briskly forward for the production of Running Wild, with Johnny Wild as the star, at the Leland Opera Honse, Albany, on September 13. Rehearsals are shortly to begin, and some handsome lithographs are being turned out by W. J. Morgan and Co., of Cleveland, while Richardson and Foss are doing the printing.

—Florine Armold's tour in Her Husband is now booked almost solid un to the first of January, and consusts of nearly all week stands. The rest of the time Mr. Audrews is holding back in the hope of bringing the play into New York for a run. Eliker this or a Californian trip will be made. Manager, star and business manager are confident of success.

—Manager Davis sannounces that The Stowaway is booked solid up to April 1. The last three weeks in May is being held for San Francisco. The intervening time will not be filled until after the production of the piece on September 19, at the Walant Street Theatre, Philadephia. It may be played in Boston during the whole of the month of April.

—The following people comprise the Co a Van Tassel.

whole of the month of April.

—The following people comprise the Co a Van Tasse company, which opens its season in Frank Richmond thereact comedy, Sweet Sitteen, in Elmira on Angus so: Cora Van Tassel, Edwin Young, Graes Gaylor Belle Nicholson, Myrtle Ogden, John P. Savage, J. P. McGovern, Charles Gorham and Frank Lase. Charle Gordon will act as business manager, R. B. Marsh, gee ral agent, and Professor W. W. Emerson, musical director.

-The company engaged to support Katle Pu ha opens her sesson at Marion, Ind., August ;

Sator.

—The following is the full company orgaged for M. Gardiner's Streets of New York company, who opens its season at the Third Avenue Theatre August e\*: Frank Kilday, Raiph Howard, Fr Mower, William Brealin, Frank Frayes, Jr. Leura Laytoe, Mrs. F. Mower and Likkirke Jules S Kusel will act as manager, while On Rahn goes in advance.

The following people comprise Mile paor for the coming season: William I McManou, J. R. Amory, Joseph Francisco, C. J. Birkheck, Charles Burr Rees, Milson C. Howers, James Gillsonyes, Milson C. Howers, James Gillsonyes, Marchael J. H. Laine will act on phine Rand. J. H. Laine will act on

### PROVINCIAL.

CONTINUED FROM FIFTH PAGE !

learn that the dramatic critic of the Morning Democrat to be Class. E. Robert, formerly of the Nashville Under. The Nashville Democrat is now one of the brightest and most enterprising dailies in the South, and R. Potert in one of the best-possed critics I know of,—William Henry Peck continues to do the dramatic work for The American He is well known to many of the profession, is enterprising, and ever on the a cri. Pack in a staunch friend of Time Minron's and quotes from its columns freely. Here is a note of interest that I clip from the Democrat It is a relic, though not very ancient, I admit: Last Saturday while a force of workmen at the Grand Opera House were engaged in tearing up the stage preparator, to remodeling the name, an old Grand Opera House programme, bearing of the play bill appears the names of the following staff officers: T. W. Davey, proprietor; los Brooks, manager, and J. Hutton, treasurer, and it contains the following announcement—"To-night the great Shakeapearean comedian, Ben. De Bar, supported by the entire company from the Gr ad Opera House, St. Louis, Mo., will present Shakeapeare's historical tragedy. King Heary the IV., with the following cast: Bir John Falstaff, Ben. De Bar; King Heary IV, Charles Croes; Prince Henry, J. T. Huntley; Prince Iohn, Lizth Wood; Heary Percy, surnamed Hotspur, J. W. Barton; Dama Quichly, Elica Andrews. I his play was given arrest the last engagement Ben De Bar ever appeared before a Mashville audience, dying in St. Louis shortly afterward. Included in the cast it will be seen was a stored and the stage aname for Elica Andrews. I his play was given during the last engagement Ben De Bar ever appeared before a Mashville audience, dying in St. Louis shortly afterward. Included in the cast it will be seen was a charaction with the Moore-Norton elopement encapade. I. T. Runtley is now husband of Florence Kennedy, and in well-known in the South. R. C. Griercoo in none other than "Old Bob Griercon." an old-time steet and playwright of good repute, while another

mber of Congress from Georgia.

RNOXVILLE.
There has been nothing of interest going on this is the way of dramatic news, except at the Bijos, ich has been very well attended, considering the sense beat and also that a great many of the theatre ag oublic are away from town. The Bijos co. will strengthened next week by two musicians and five less. Manager Mitchell contemplates visiting the coignit towns in this and adjusing States very soon his co. He retraced this week from Cincianati,

a has been on besteens.

CHATTANOOGA.

ity one now beast of a ledge of Ellin which is
to ness in the South, District Deposty Goo, W.
of Megphin Lodge Mo. of, entired by Edony,
M. Therry, Wm. H. Schoth, C. E. Heth, J.
of Mapphis, and H. R. Gandleid, of Morfelt,
elisted Chattaneous Lodge Mo., or. Twenty
members were intifated. The lodge starts with
to; charter members, composed of our best citide a doubt will be the insiding social organizathe city. Your correspondent rode the gust nodthe day. Your correspondent rode the gust nodment the social or only a Remon man can.

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WEST VIRGINIA A THE

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#### DATES AREAD.

BLACK FLAG CO: N. Y. City Aug. 6—week.
BAMDMANN'S CO: London, Eng., Aug. 6—indefinite,
CARLTON-TODD CO: Beavertown, Pa., Aug. 6—week.
CARSTAL SLIFFER CO: Chicago, July 56—indefinite.
CORA VAN TASSEL CO: Titusville, Pa., August 38.
DALY S VACATI'N CO.; New Bedford, Me., August 38.
DALY S VACATI'N CO.; New Bedford, Me., 39, Dover, N.
H., 24. Ame bury, Mass., 25 Weltham 20.
DEMMAN THOMPSON: New York, Aug. 20—indefinite.
EUNICE GOODRICH CO: Atchison, Kan., Aug. 6—week;
Le. vr. worth 13—week; Topeks 20—week; Fort Smith,
Ark., 27, Little Rock Scot. 3.
EFFIR ELISLER CO: N. Y. City Aug. 6—week.
E. ri. SOTMERN: New York, August 13—indefinite.
EZRA KANDALL CO.; Cincinnati, O., Aug. 6—week;
Hamilton 13, Xenia 14, Dayton 15, Sydney 16, Kenton 17, Findiay 18, Bucyron 20, Mansfeld 21, Alliance 28, Warren, Pa., 28, Newcastle 24, Steubenville,
O., 25, Wheeling, W. Va., 27—week.
FREDELICE LORANGER'S DEAMATIC CO.: Clare, Mich.,
Aug. 8, 9, Ovid 10-11.
FANNY DAVENFORT CO: Portland, Ore., Aug. 6, week
—close.
FLOY CROWELL CO.: Rockland, Me. August 24, 8

-closs.

FLOV CROWELL Co.: Rockland, Me, August 14 18,
Bangor so-week; Belfast 97 99, Augusta 30 Sept. 1,
Branswick 3-5.

GARRICK AND STURGEON Co.: Bushne.l, Ill., Aug. so-GARICK AND OTVESTOR OF TRANSFORT, Ind., Aug. 27—week;
GRAHAM EABLE Co.: Frankfort, Ind., Aug. 27—week;
Goshen Sept. 3—week.
GUS WILLIAMS' Co.; Winnipeg, Map., Aug. 6—week.
GEORGE WILSON'S CO.; Elmira, N. Y., Aug. 29 9
GOLDEN GIANT Co.: New York August 29—week.
G-)LDEN DRAMATIC Co.: Shelbyville, Iil. Aug. 8-10.
GEORGE J. CURTIS Co.: Deer Lake, Me., Aug. 6—week.

Week.
HELD BY THE ENEMY Co.: Baltimore, Md., August ## SMR. HIM AND HER CA.: Portsmouth, O., Aug 18, Cincispati so-week; St. Louis 97—week; Chicago Sept. 3—week.
HETTIE BERMARD-CHASE CO.: Sen Francisco, Cal.,

Aug. so-indefinite.
H. F. Adams' Co.: Madison, Wis., Aug. 6-week.
IDRAL COMEDY CO.: Change City, Kan., Aug. 6-we
JOSEP MURPHY: San Francisco, Cal., Aug. 13-6-

weeks.
JARBEAU CO: Des Moines, Is., Aug. s8.
KATE CLAXTON: New York, Aug. s8—week.
KIRALPY's MATHIAS SANDORF CO.: New York, Aug.
so—indéfaire.

AIRALFY'S MATHIAS SANDORF CO.: New York, Aug. so—indefinite.

KATTI CO.: Boston, Mass., July 30—two weeks.

KINDREGARDER CO.: Hartford, Conn., Aug. 75.

LOST IN LONDOW CO.: Stillwater, Miss., Aug. 9, Chippews Falls, Wis., 10, Eau Claire 11. Berabro 13. Madison 14, Portage 15, Watertown 16, Oconomowo 17, Wankesha 18, Port Wayne. Ind., 90, Marion 27, Frankfort, Ky., 28. Mt. Sterling 21.

LIGHTS AND SMADOWS CO: New York August 21—week. Week.
Lawis Moznison's Co.: Provo City, Utah, August 9,
Virginia City. Nev., 20-11,
MURRAY AND MURRAY: Mt. Clemens, Mich., August 97.
MARKIND Co.: Boston August 6 to 27
MILTON NOLLES: Philadelphia August 18—week; Washington, D. C., 97—week; Baltimore, Md., Sept. 3—week.

M SQUARE THEATRE Co.: San Francisco, Cal., MADISSUS SQUARE THEATRE Co.: San Francisco, Cal., August 13—several weeks. NAT GOODWIN Co.: Miliford, Mass., August 28. NAT GOODWIN Co.: Miliford, Mass., August 28. NEW YORK LYCRUM CA: San Francisco, Cal., July 16—four weeks; Los Angeles August 13—week. OLLIE REPFATH: Cincionati. O., August 18—week. OLLIE REPFATH: Cincionati. O., August 18—week. OLLIE REPFATH: Cincionati. O., August 18—week. OLLIE REPFATH: Go. A. Hill's) Co.: Johnstown, N. Y., August 6—week; Oneida 19—week. Rollies Co.: Johnstown, N. Y., August 6—week; Oneida 19—week. Rollies Cheisen 29, Salem 28, Portsmooth, N. H., 49
RICHARD MARNITELD'S CO:: London, Eng., August 4—laddelste.
Ross Onnomes Fath Co.: Brooklyn, E. D., August 13, Windson, N. Y., 50, Pittsburg, Fa., 57, Rennium-Harry Co.: Frovidence, R. I., August 50, San Burdal Co.: Santa Asa, Cal., August 59, San Bernarding to 11.

loar Bussus Co.: Sants Ass., Cal., August 9. See Bernardine so 11. Inlessury's Thousahouns: Portland, Ore., August so-west; Vistoria of, Poet Toressend, Wesh. Ter., 19, Senttle 20-21, Tecoma, Sopt. 1. Soc. Serves Russell. Co.: Onlibosh, Wes., August 9, Wos-besha 10, Clasionati, O., 12—resh; Dayton 10, Tolodo 11, Inchesa, Mich., 10, 12—resh; Dayton 10, Tolodo 11, Inchesa, Mich., 10, 12—resh; Dayton 10, Can., 19, Hamilton 18, Torosto 19-59; L. Sendows 10 A Gusar City Co.: Lynn, Mass., August

ETS OF NEW YORK Co.: New York August sy-From AND FLYRIS'S Co.: Sharon Springs, N. Y. —indefinite.
Two Jenus Co.: Lendville, Col., August e 11, Canor
City 12, Panisho 14, Colorado Springs 15.
Tunns Wave to One Humann Co.: Wichita, Kan.
August 10-11, Emperia 17-14.
Tun Parmarvan Co.: Philadelphia, August 18—work
Tunnry Massums to Cus Duoa Co.: Cincianati, O.,
Tunnry Massums to Cus Duoa Co.: Cincianati, O.,

OPERA AND CONCERT COMPANIES

MCAN OPERA Co.: Philadelphia. Pa., July 16-4 na Co.: Little Rock, Ark., June es-indei nom Orma Co.; Cincinnati July 9—siz weeha. no Orma Co.; Philadelphia, July 9—indefinite. non-Synam Orman Co.; Mushayon, Mich., Aug. suh; Madina, Wa., 97. Orma Co.; Muhumbay, Wip., July 16-indefinite many o Orma Co.; Philadelphia July 1—indefinite many o Orma Co.; Philadelphia July 1—indefinite 1914's Co. (No. 1): New York City July 16-

Questr's Maye Co., New York August 23 - indefinite.

J. July 16 - andefinite.

Tames and Hammy over Orena Co., Atlantic City, H.

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onth. O., Sup. Co., Ladaporto, Ind., Aug. c.

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Chapters F. tong, to-ex, States 19-Chim, Rama and Ame's Mineralla. Des Moi-Sich, Ang of -cook. States and Principle's Himstronia: Des Moi-la, Ang. 19-48. Rebends City, Neb , et. marcinib, Pointson and Wher's Himstronia: We marcinib, Pointson and Wher's Himstronia: We more. H. Y. Ang. 9. Uttes 10. Saratoga more, M. Y. Ang. 9. Uttes 10. Saratoga more, Mina, 18, States 19-week.

Harr's Suntanort Co.: St. Cloud, Minn., August Inter Char's Co.: Elmins, H. Y., Aug. 9, Port Jer m, New York City 19-th, Warenever, Mann., so. Locane Fanata: Prepage Inte, Mp., Aug. so. 11, Par Researce Co.: Sarataga, N. Y., Aug. so. Sprin Paston's Co.: Atlastic City, N. J., August 9-11, CIRCUSES.

CIRCUSES.

Banstu's Cencus: Reseashs, Mich., August 9. Ishpermag to, from Monntain 11. Hurley, Wis., 13. Ashland 1q. Duluth, Minn., 15. Beninerd 16. Furgus Falls
19. Furgo, Ibai, 16. Minneapolia, Minn., 10
Bacca Bauvenno: Cuccus Kearney, Nob., August 9. 11.
Cuccus Roval. Bouton, Mans., July 16—ladefinite,
7-man acust 2 Cencus: Monntpeller, Vis., August 9. St.
Allama 10. Berlington 11. Rutland 13. Bennington 14.
North Adama. Mans. 15. Saratoga, N.V., 16. Fort
Honland and Gomeller's Cincus: Detroit, Mich.,
July 16. indefinite.
Funne 8. Rocentri's Cincus: Bubylon, L. I., August 10.
Hempstetd 11. Red Bank, Nrj., 15. Long Branch, 14.
Asbury Park 14. Barnegat 16. Hammondsport 17. Atlants City, 16.

Hempassed 11, Red Bank, Nrj., 13, Long Branch, 14, Asbury Park 11, Bannagat 16, Hammondsport 17, Atlantic City, 45, Hone's Lousson Cincre: Colombia, Mo., August 5-9, Mesron 20-11, Montgomery 13, St. Charles 14-15, Invest Bantoness' Cincre: Hartford, Conn., August 6-9, New Brance 10-15.

Ris. Benad. AND CASTRALO'S Cincre, Lincoln., Neb., August 6.

WALTER L. MAIN'S CIRCUS: Milford, Conn., August 9, Fair Haven 10. MISCELLANEOUS.

BARTHOLEMEN'S EQUINES: Chicago, August 5-to BRISTOL'S EQUINE SHOW: Boston, Mass., June 35-in-definite. definite.

GILMORE'S BAND: Manhattan Beach, Coney Island, N.
Y., July 1.—for the Summer.

Harrmann: Lincoln, Neb., August 9, City of Mexico
y6—indefinite.

Kellar: Cincinsati, O., August 5—week.

Kiralpy's Nebo Co.: Staten Island, N. Y., for the

Bummer.

AIN'S BURNING OF OLD LONDON: Manhattan Beach
June 18—for the Summer.

NOF. WILDUS'S EQUESCURRICULUM: Boston, June 25.

—indefinite. —indefinite.
STEEN ROUCLERE Co.: Wilmington, N. C., August 8-9.
THAYER'S BATTLE OF NEW ORLEAMS: Brighton Beach July 7-tor the Summer. WILD WEST: Erastina, N. Y., August 6-week,

#### The Rudiments.

You should be women, And yet your beards forbid me to interpret That you are so.

Both Mr. Evans and Mr. Rankin, in reading these Banquo lines, emp hasize women strongly and do not emphasize should at all. Now, if do not greatly err, in order to make clear the hought, shouls should be more strongly emphasized than women. The thought is this Judging from your general appearance you are women, and yet your beards forbid me to interpret that you really are women. In the text, the thought expressed in this paraphrase by appearance is expressed by should.

If you can look into the seeds of time. The emphasis on can is defens'ble, but the line is as effective without it.

There's husbandry in Acaves, Their candles are all out. If Mr. Rankin understands this to mean that there is husbandry in heaven though on earth there is waste, then his reading brings out hi thought.

I know this is a joyful trouble to you; But yet, 'tis one.

Mr. Evans, by putting the chief stress on rouble fails to bring out the thought, which denands that the chief stress be on joyful

Owing to Mr Rankin and Mr. Evans, in the arts of Banquo and Macduff, respectively, being much engrossed in making textua emendations, they did not, at ali times give sufficient attention to the reading of their parts to make their purpose clear, which, in a neasure, accounts for my giving the gentlemen so little space. I explain lest they think my neasure scants their merits.

Miss Mabel Bert falls far short of being a satisfactory Lady Macbeth, Indeed, in preparing to personate one of the greatest charcters in the drama she has not even learned to pronounce the words she has to speak. She onounces two words in the second line she has, and the proper name Glamis she always pronounces glamus. She does not mis place accents, but she continually does some thing that is worse.

It is evident that Miss Bert has given some attention to the reading of Lady Macbeth, for occasionally she reads a speech fairly well, so far as the emphases are concerned, but as she knows nothing of the difficult art of taking time, of being deliberate, she is always far too rapid. What Miss Bert would be able to do with Lady Macbeth, if she were properly to prepare for the part, it is now impo conjecture. Despite the study Miss Bert may have given to the reading of Lady Macbeth, she continually falls so to read as to make the thought clearly appear. For example, in the Letter, she falls to emphasize mortal in the third line and before in the seventh-two grave omissions, if the thought is to be brought out In fact, omitting emphases like these would make it look as though the reader berself did not fully comprehend the meaning of the lan-

Glamis thou art and Cawdor, and shall be What thou art promised.

This is the manner in which Miss Bert reads this line, which is the manner in which it is usually read on the stage; yet I think it is in on he, the principal verb, and not on shelf, the auxiliary, and so, I think, it should always be placed, paraphrase the sentence as you may ought may be expressed with other words thus: "The title of Glamis and of Cawdor are yours already; the title of King is ed you, and that title you shall have The verb & in the text means neither more nor less than become, which let us vse. 'Gla you are, and Cawdor, and King you shall be come, as you are promised." "You shall not remain a promised King, you shall & a King." If how, in the first of these paraphrases, and become, in the second, are the words to emphasize, then he is the word to emphasize in the text. If Lady Macbeth were replying to Macbeth, who had said he would not be King-then, she would properly emphasize shall not otherwise.

I feel now the future in the instant Miss Bert's reading of this line is mere rant What sense is there is dwelling on in? It's senseless! The words future and instant are the words to dwell on; in the should be tripped over as lightly as possible.

Look-like the innocent flower But de-the serpent under it.

This sentence is exceedingly effective when the thought is properly pointed. Miss Bert does next to nothing with it. Her only marked emphasis is on serpent consequently she brings out none of the antitheses. I mark the sentence as it should be read. The two dashes indicate a slight pause.

When all's done, you look but on a stool. I see no reason for emphasizing look; stool is surely the word that should receive the stress. I venture to suggest, though it be Shakespeare, that the diction would be bettered by transposing but and on.

Stand not on the order of your going, But go at once

Here, in neither instance does Miss Bert emphasize the right word. Order and once are the words to emphasize.

These are only a few, a very few, of Miss Bert's sins of commission; as for her sins of omission, they are fully as numerous as are ber sins of commission. As yet, her personation of Lady Macbeth is only the crude attempt of a novice.

The elocution of Mr. De Vere in Ross is of the pointless, non-committal sort. If it is ineffective, on the other hand it is inoffensive. It is singularly lacking in "ginger." Perhaps

Mr. De Vere is mild out of deference to the wishes of his chiet. If he is, let him be assured that he yields to a most inartistic influence. The divine William loses half his divinity when spoken by the lackadaisvists. It is only occasionally that one can determine where Mr. De Vere would put his strong em phases. One of the few occasions when he is not obscure occurs when he reads the follow ing lines, which be emphasizes as the italics

Your castle is surprised; your wife and babes Saragety slaughtered: to relate the manner, Were, on the quarry of these murdered deer, To add the death of you.

To put the chief stress on the adverb savagely is to intimate that it is not the slaughtering that is objected to, but the manner in which the slaughtering was done. In the last line, not add, but you must receive the chief stress, if we would bring out the thought. The line means plainly, To add your death to the other deaths

In the Duncan of Robert Johnson we have an effective personation. The old-time tragic stateliness that characterizes Mr. Johnson's style of delivery is better suited to the character of Duncan than it would be to any other character in the tragedy. It is the style that quite generally prevailed a generation or two ago, but is now obsolescent. It is in dra matic art what Johnsonian English is in lit. erary art: it addresses the hearing first and the understanding afterwards. It is hard, pompous grandiloquent, unnatural and ungraceful. Com pared with that elecution that alone does justice to an author, it is easy. Acquire its elephantine tread and you have it. The radical fault of this style of delivery is that in its de sire to get all the sound, the pomposity, possible out of the language, it dwells too much on the unimportant words, which should always be ed over lightly, giving them only so much trippe breath as is necessary to make them heard.

Mr. Johnson is not so good an exponent as could be easily found of this style of delivery -far from it! Mr. Johnson is a man of too much culture and acumen to go to extremes is othing.

Objectionable as this mode of delivery is, it is much better to practice it than it is to aim at the natural and to hit the commonplace. Of all the modes of delivery the gimme-glass-o'-beer mode is the most objectionable. Better too much of the stately and sonorous than too little. The first consideration is to be heard. The insight was given to Edwin Forrest and to Charlotte Cushman that enabled them to hit the golden mean, and this it is that gives them the first places in the history of American dramatic art.

dramatic art.

Despite Mr. Johnson's great experience and his intimate acquaintance with Shakespeare, he, if I do not err, and I think I do not, or casionally fails so to distribute his stronger tones as to make clear the sense. I shall content myself with citing two or three examples

He was a gentleman on whom I built An absolute trust.

An absolute trust.

If it were a question of the amount of trust Duncan placed in Cawdor, then Mr. Johnson's emphasis would be rightly placed, but we can find nowhere in the context that such was the question, hence trust should be made the more emphatic of the two words. The two words, as they stand, express one idea, and in all such cases it is the last word that gets the chief stress. Change the language to "In whom I placed the greatest confidence possible," and then ask, What did Duncan place in Cawdor? The answer clearly is: The createst confidence The answer clearly is: The greatest confidence possible, the last being—who will dispute it?—the most emphatic word of the three.

Only I have to say

Mere is thy due than more than all co Not more but due is the word here that should receive the stress. Make this transposition and we do not in the least change the thought: "Thy due is more than all can pay." Would Mr. Johnson, if this were the form of the sentence, emphasize more? I think not. The long sound of o is the most beguiling sound in the language. ne long sound of o is the und in the language.

The love that follows us some Which still we thank as love.

This, I believe, is the traditional, the accepted, reading. Change the last word to bindness. Would anyone now think of emphasizing as?

I do receive your offer'd love like love, And will not wrong it.

This, too is the accepted reading. Change the second less to, say, friendship. Would anyone now think of emphasizing like? Yet these changes do not affect the reading.

H. C. Barton is the kind of actor I dislike H. C. Barton is the kin of actor I dislike exceedingly to write about—he is so very fautty! To my mind his Malcolm is a very bad personation indeed. Mr. Barton knows nothing, absolutely nothing, of the art of de livery, and then his pronunciation is faulty in the extreme. He does not misplace accents, but he mangles the final unaccented vowels frightfully. Motives, tor example, he pronueses motivary next with him is must ed. nounces motures; ness with him is nuss; ed ud; less, luss, and so on and on. Mr. Barton's whole art seems to consist in reeling off the text as rapidly as possible. Whether his auditors do or do not know what thoughts he is giving utterance to is a matter that does not seem to concern him. Mr. Barton speaks at proper time and speaks what is set down

for him—there his art begins and there it ends.

Among those in the Macbeth cast most demendation is J. H. Manley. Mr. Manley pronounces well, is in earnest, seems to be occupied with the thought expressed by the language he speaks, and he points it fairly well. His appearance and bearing are good, and he appears to be capible of acquitting E.

himself creditably in parts of more importance than Lennox. Mr. Manley appears to possess the elements of improvement and to be on the

right road.
Miss Kate Maloney is another against whom, even were I in a fault-finding mood, I should have no charges to make. Her Lady Macduff seems to me to be all that one could reasonably desire.

But I confess I did not give Miss Maloney

but I contess I did not give Miss Maloney very close attention in her single scene, in consequence of my being very deeply interested in Master Tommie Russell. Master Tommie's personation of Macduff's son is perhaps the most faultless personation in the whole performance. Every word he speaks is heard in all parts of the house, and every thought comes

all parts of the house, and every thought comes from him clean-cut and sharply defined.

If the like could be said of his elders in the cast, what a delightful evening's entertainment Mr. Rankin's presentation of Macbeth, with its magnificent setting, would offer!

#### Gossip of the Town.

Sidney Woollett, the reader, arrived from England on Saturday by the Celtic.

Effie Elisier will open her regular season at the People's Theatre on August 20

Alfred Thompson's son Ernest will play his original part with May Wilkes in Gwynne's Oath.

Leon John Vincent, well known as a competent stage manager, is at liberty for an en-

Mrs. Bernard Beere is said to have abandoned her intention of making a starring tour in this country.

The Duff Opera company opens its season in A Trip to Africa at the Grand Opera House, Brooklyn, on Sept. 24. Tony Pastor's trip to Europe was prolific of good results. All the specialty people he en-gaged are making palpable hits.

The Crystal Slipper will be seen for the first time in New York at the Star on Nov. 26, when it will be put on for a four weeks' run.

Victory Bateman has been engaged to play leading business with Creston Clarke next season. She will be at liberty, however, until October 10.

H. R Jacobs has re-christened the Thalia the Old Bowery Theatre, and opened it for the season on Monday evening with The Black Flag at popular prices.

Fanny Denham Kouse, last season with the Lights o' London, has been engaged to play the part of Nancy Dunks in A Legal Wreck at the Madison Square next Monday evening.

Smith and Silcott, managers of the new Opera House at Washington C. H., Ohio, offer excellent inducements for a first-class company during the Fair week of August 27. After extensive alterations the Grand Opera House at Nashville, Ten., will reopen on September I under the management of L. C. Haile, E. V. Anglim having retired. The Grand is the only popular-priced theatre in

Katti, the Family Help, the English comedy produced last week at the Boston Museum with Marietta Nash as the luminary, accordwith marretta Nash as the luminary, according to the press notices, has met with a decided success. The comedy is under the management of Frank W. Sanger, who anticipates flattering results from its tour in this country.

One of the first stars to go South this season is Minnie Maddern, who makes a bee-line for New Orleans early in September. Her new play, Lady Jemims, is said to be peculiarly adapted to ber artistic needs, and there is a probability that it will be produced for a run during the season at one of our leading the:

Frank Oakes Rose sails for Australia with his illustrated lecture, "Through London with Dickens," in O tober, under the management of J. B. Gaylord, the Australian manager. From Australia he goes to New Zealand, the Straits settlements, India, Burmah, China, Japan, the Cape of Good Hope, and returns home via Suez. Mr. Rose will be absent nearly two years.

nearly two years.

The new musical farce comedy, Three Biind Mice, will open its eyes for the first time on any stage at Grand Rapids, Mich, to-night (Thursday), under the sole management of Henry J. Sayers. The company is composed mostly of people who have at intervals shone as luminaries, among whom are Billy Rice, Richard O'Gorman, Burt Sheppard, Sallie Cohen, Florence Kellogg and others.

Milton and Dollie Nobles commence their next season at Philadelphia on the 18th inst. They will play three pieces, From Sire to Son, Love and Law and The Phoenix. The following people compose the company: Mary Davenport. Ida Lewis. Emma Haggar, Florence Vinton, Louis F. Howard, Alfred H. Hastings. E. L. Mortimer, Henry Clifton, Charles H. Mestayer, J. Duke Murray, William H. Cooper, Willie B. Wright, A. F. Hacker and John H. Ready.

Annuncements still come from London of

Announcements still come from London of the unequivocal and emphatic success of Jo-seph Arthur and Harry Lacy's American melo-drama, The Still Alarm, at the Princess's Thedrama, The Still Alarm, at the Princess's The-atre. In fact, so great has been its success, that in all probability its run will be indefin-itely extended. We are glad to note that some of our sensational material is "catching on" on the other side, as an offset to the millions of shehels the English melodrama has carried away from this side.

Lizzie Evans closed a fifty weeks' season in Park August 12 last, and arrived in New York on Monday. Miss Evans has purchased from Denman Thompson a new comedy called The Buckeye, which she will make her piece de resistance, and for which she will have a strong company. company. James O, Barrows and Will am N. Griffith are already engaged Mr. Griffith played Romeo to the Juliet of Mary Anderson at her debut in Louisville in 1875. The scene of the new comedy is laid in Cleveland and Guernsey County, Ohio. Miss Evans will open her Fall season Sept. 1 in Kansas City.

Hardie and Von Leer, who will play their successful melodrama, On the Frontier, the coming season, have engaged the following people for their support: William Leary, Emile Heusel, Daniel Lacy, Harry S. Healey, Fiorence French, Kate Medinger, Edith Hall and Prof Marso. They have also engaged an Indian brass band, which will make an attractive

#### The Toy Tragedians. L

The first time I saw them play together was in a little out of the way town in Western New York, where "The Toy" was playing a benefit to his townspeople.

The second season's engagement with the noted company, of which he was the youngest member, had just closed. The prodigal who two short years before had left the prim little hamlet to "join the ranks of the evil one" came back-the hero of the hour.

The company to which he belonged was one of the most enviable on the road at the time, having for their "pillars of fire" two stars of the first magnitude, who were noted no less for the generous courtesy with which they treated the lesser lights that revolved about them than for the brilliancy they shed upon their mistress, Art, by their conscientious repre sentations of human life.

From his youth, lover-like beauty, gentleness, and earnest attention to the details of his business, young Albert McNally was unanimously and unjealously held to be the pet of the company by his comrades, while his pre cocious rejection of all the customary self conscious sham in true shamming won him the regardful favor of his superiors, whom he in turn worshipped as gods among men.

When in the course of other tender impulses of the sad disbandment season the tiny seed of "a benefit for Toy" fell among the dainty belts and ribbons and garters of the green-room "to the right," it was eagerly caught at by the tender hearts of more than one fair lover of the interesting boy. By them it was tossed into the hands of his stronger but no less staunch friends of "the room to the left," who willingly cherished, garnered and tended its growth, till it hung, a full tipe fruit cf expected performance from the roof of the little provincial Opera House which was the sole histrionic badge of his birthplace.

Not only did the members, male and female, put heads together for the successful achievement of the scheme, but the grand-souled leaders who now themselves shone in the firmament of a well-earned prosperity, entered heartily into the enterprise. They preferred not only the free use of costumes, stage properties and such members of his company as might suit h's purpose, but the support of their own personal presence, authorizing an announcement of the same upon the bills, as an added card to help pack the house and the pocket book of the dark eyed boy. His radiant face flashed back upon them the electric light generated by this unwonted act of courtesy. Romeo and Juliet was chosen to be the masterpiece for the occasion.

One in the profession can readily realize the amount of work, worry and weariness necessary to the placing of such a piece upon such a stage on such a test occasion. Added to this was the study of a complete role, heretofore swallowed by him only in elocutionary mouthfuls. The choosing of a Juliet was not the least arduous of the responsibilities attached to this jolly-troublesome affair, and to the young actor was left the task of providing him self with a fitting subject for his ecstatic love plaints

The well-known Florence Weston had heretofore been unrivaled mistress of her position as leading lady of the company. A month or so previous to this, however, the taithful artiste had been taken so seriously ill as to be obliged to retire to her home in Philadelphia. As substitute for the remaining short term had been sent out a little actress recently graduated from school. "A peculiar touch of genius as rare as it was valuable" secured for this young lady a hearty recommendation from her teachers. This, seconded by an endorsement of similar import from Florence Weston, who, while the girl's friend, knew perfectly well the requirements of the position. settled the matter. As Jessica Norinne Penrose made her debut upon the public stage, and -in the heart of young Albert McNally! "The Toy Tragedians" the little couple be came, and ever after remained in the minds and on the lips of the indulgent company.

Ah, me! how half reluctantly the pen traces further the lines of this short history, as though unwilling to raise the curtain upon the pleasant fcene-but the prologue to the tragic close.

I had seen her once in a parlor in New York City. As a writer I had ' made" many heroines in my time. One style only of them all was my ideal. Norinne personified the typeyoung, small, dark, self-unconscious, bright,

Her coloring was all gold-brown-hair, eyes, dress, manner. She was just eighteen. She looked just past fourteen, with the peculiarly girlish effect to be seen only in those bouquet-like bunches of girls showered from the steps of some old greystone high school when the day's work is done. I involuntarily looked for the block of books dangling low by her side from its yellow strap.

She was short-not dumpy short-but as if not yet grown up, with that slightly plump, unpretentious curving of form, never carried beyond the twenties, never successfully reproduced, never again equaled in fascination in any age of woman.

Her unique costume added to this girlish effect. It was a gold-brown fawn mixture of apron like kind, having bretelles of wide brown ribbon knotted on her shoulders in nobby, unconventional stylishness. The brown skirt reached to her shoe tops-so suggestive of white aprons and book straps—that graceful,

added inches of cloth. The whole was set off by a soft brown Turkish cap falling at the side in a large tassel, and set close down and back upon a mane of thick, fuzzy, brown hair, loosely tied at the neck and spreading across her shoulders in a face of silky, brown stuff that was neither curls nor braid nor strands, and which kept wafting against her cheeks and trying to creep down inside the white linen collar at her throat. Her face was longshaped, so were her hands, so were her feetthree features that nearly always go togetherbut always in high-school age, never in public life before nor since-Norinne Penrose.

Her cheeks were brown velvet-that is if brown velvet were of a porous nature that could admit crimson rays to pour through it into shimmering sunlight. Her white, strong teeth were slightly uneven-so like a schoolgirl!-her lips were not coral nor ruby, they were the color that some few carnation petals have-if you know it I need not tell it, if you don't I cannot make you understand with words. Her eyebrows were noticeably bushy and silky, and her brown eyes were different from any I had ever seen. I am sure-yes, I am quite sure-there was more laughter than any other sight in them. Even to-day I care not imagine grief there. They were to: frivolous eyes, but I could not imagine sustained thought, meditation, or any of the deeper tints of emotion in them-tun-that was it-no mockery-pure fun-that was all.

She had a graceful, peck-like kind of motion, not the strut of a bird that prunes his plumage; but rather of one that, startled by the first song notes of a mate, peeps and pecks to see where perchance he may be hidden in the bush near by. She had a low, throaty kind of voice, with little pathways of light laughter running through it. Fascinating? Aye,

Now it so happened that of all the plays she had never yet seen Romeo and Juliet produced upon the stage, but self-possession was one of her marked talents, this and an infaliibly retentive memory, which often proved of signal service to less tayored members of the company. So when young Albert decided on staking his success upon her assistance it was from the assurance that she would at least make no fiascos nor forget her lines. Above all she "looked the part."

When the curtain rose upon the Nurse act there stood the identical girl I had seen in the parlor. Nothing different but the costume; the effect of that even was similar.

The strap of books had been laid aside, however. Instead reigned an intense anxiety to hear the news the Nurse had brought, veiled by a superb assumption of indifference, kindliness and sympathy as being the surest and quickest mode of procedure.

Not a hand in the still crowd that would not eagerly have boxed the old dame's ears for her irritating delay in announcing the result of her mission, when the strings of feeling snapped with too hard straining and the dear little girl plunged her bushy head into the old woman's lap and burst into a passion of nervous tears.

A girl in all the thrilled restlessness of first love it was who leaned over the porch of the Capulet home. The same Norinne with the bushy hair, the long face, the expressive eyes, but with the faint stir of a new life throbbing in her heart.

She did not come out there to show diamonds by convenient calcium light, to drape a balcony in robes de Worth, or to spread white arms before a crowd. She stood there in all youth's delicious cha ms and fought over again for us all the time old battle with fast entwining love-charms, and there was not a man, woman or child in the house that would not have destroyed ten houses of Montague and Capulet that should come between the lovers. Nobody thought of diamonds or arms, or robes, or the money paid to come in, or the heat of the house, or the hour of the night. All wanted the lovers to meet.

I do not know how much of the realizing sense of the "dread emotion" may have passed into her soul with the lines, but I do know that after the incarnate sweetness of love's first discovery had passed by, the child had changed. The high school look had all gone Passion's seams had crossed the character-Juliet was no longer a child.

No one in that company, I am sure, will ever forget the sight of the two little "Toy Tragedians" as they knelt side by side before the triendly old priest. The two dark heads with their little white caps, so close together, the four little hands folded piously, and the touching air of impatiently borne devotion in the kneeling girdled forms.

I never but once before saw such tear floods as followed this saddest of love histories to its close, such wrapt attention, so many craned necks, such spontaneous and enthusiastic bursts of applause as greeted "The Toy Tra gedians" on this their first test effort as make believe lovers.

After the curtain fell I saw Norinne no more

I saw him next day, flushed with his success, white and drawn with weariness and passion.

I was on the watch for it. I led bim on to speak of the details of the play, the actors, the Juliet. I noticed the timid, reluctant use of her name at its first mention, the tender dwell ing of the voice upon it at the second. I saw the unrepresentable play of the real love-light in the depths of the lustrous eyes, and for the first time noticed how similar the coloring was

dainty length so hideously deformed by three of the two actors, the expression how different, his, tears-all tears-eyes, voice, lines; hers all fun and laughter.

And the next day when a thoughtless chatterer observed that young Romeo seemed really loth to part with his whilom Juliet at the depot I knew my surmise was correct, but somehow, instead of rejoicing, I prayed for 'The Toy Tragedians "

> [Concluded next week ] FANNIE EDGAR THOMAS

Those of Richard Mansfield's company who are not absolutely needed for the production of Dr. Jekyll and Mr. Hyde, and who there-fore did not sail with the main portion of the organization a few weeks ago, took passage on the City of Rome, which left vesterday (Wednesday). The party consisted of Joseph on the (11) of Rome, which left vesterday (Wednesday). The party consisted of Joseph Frankau, Junius Brutus Booth, Johnstone Bennett, Mrs. Sol Smith, Maud White and Mrs. Percy Marsh.

Charles O. White, manager of the Grand Opera House, Detroir, left this city for Mt. Clement, Mich., on Monday night. He will spend the remainder of the Summer, between Mt. Clement and Detroit.

Sibbell Banks, a cousin of Maude Banks. has taken to the rostrum, and is meeting with success in New England in dramatic read

Uncle John Robinson, the veteran circus manager, who died last week in Cincinnati, fortune ranging between \$500,000 and \$1 000 000.

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ON THE ROAD-ON THE CARS.

"Oa the cars" will be harder to you in your fourth season-when likely you are able to "carry a maid" and ride in the parlor-than in your hest. Still later, when all the comfort money can provide to help you bear it is yours, you will find travel insupportable. I don't know just why this is, unless it is that we begin ready to take all hardships and stand them, and more likely to enjoy chance comforts than fret at necessary discomforts.

Carry a bag of course, and one not too big for yourself to carry. I suppose every one knows that unwritten law about bags. Like most unwritten laws it is founded on common sense and good taste. A working woman should be self-helpful in every way. They have their own bags to carry; and, while we might expect an isolate courtesy from them, we don't expect one when the constant attention to it amounts to slavery and discomfort. The good taste that would suggest a profes. sional woman's attending to her own bundles is so clear to every one, that any other course argues a lack of such taste or a disregard of it, which is explained in professional people's minds in just one of two ways-either the woman is a fool or the man is. If the woman is the fool, perhaps she is "new," and hasn't learned yet, and the poor man has go; himself into a mess, which I must say, however, they seldom do get into; they usually know enough to avoid it if the girl does not.

If the man is the fool-well, she may still be "new," but more likely she isn't, That is what we say, and it means such an awful lot! So, dear, carry your own bag and bundles, whether you quite understand the situation or not. You don't want to get yourself into a false position. When you come to know the situation, you will do as you please, and circumstances make it right in this and in many other things; but until then think out things for yourself, always with a view to doing everything for yourself, and you won't make mistakes that cause you to be mis-

In your bag carry a night-gown, a fiannel wrapper made very simply, comb and brush, tooth-brush, soap and sponge in a rubber bag, a flat pincushion with pins and needles in it, and some strands of black thread and of white run in along the edge, so they can be drawn out for use; scissors, button-hook, lead pencil, a small bottle of camphor or ammonia for whoever gets faint, ditto Jamaica ginger for whoever gets something else, and as many clean collars and pairs of clean cuffs as you can cram in; ditto handkerchiefs.

While your collar is clean and your handkerchief, and your hair brushed, you will be able to look the lady with a hasty wash, and a

By the way, don't use water for your face or the cars, and never use the car soap. If wash ing must be done, as on long trip, carry a bottle of some mixture, as rose water, with a little borax in it. Do cleansing with that on the corner of a towel, soap added if necessary. Splash clear water about as much as you want for refreshing yourself, dry thoroughly, and put powder on. If once you permit your skin to get rough on a trip, you can neither get clean nor look clean; believe me, and don't try it. Powder and cold cream, or some such grease, you must, of course, always carry. Powder properly used will do more towards keeping your skin clean, dry, cool, and, besides that, pleasant-looking, than will any soapy enthusiasm.

You have to be on the cars so much, it is very hard to avoid getting to feel at home re-not to the extent"A Party by the Name of Johnson" puts it-but you will find you have embering yourself" all the time, you get so tired. Making yourself comfortble, so far as to change a stiff hat for a soft, dark, traveling cap, which shall hide your hair and still look nice, putting your shawl between yourself and the window, and even patting up your feet, with, of course, the proper regard for other people's views as to shoes and ankles, would not be objected to by "T. P. B. the N. of J.," who told some very good truths the other day we are all sorry to have to acknowledge.

Kate Claxton, traveling, used to wear a long brown, monkish-looking wrap, fitted close to the waist at the back, falling in two loose boxpleats in front, a close little bonnet, with a spray of pretty fresh looking flowers in it, for whose field color I used to be grateful many times, and long loose gloves, completing a very sensible and comfortable traveling get up.

You don't want to look odd, of course, but travel is business with you, not excursioning, as to most women. Natty traveling dresses are all very well, but they cost, and are made with drapery and bustles and reeds. Travel is hard enough without drapery, bustles and reeds; besides, you must be free to jump up and down steps without help, into cars and omnibuses etc., and equipped even for a walk through puddles to your queer hotel. You can't carry a bag and hold up a dress too, and a quarter is a great deal to pay for a ride many, many times, even if you happen to have the quarter. In view of all this you had better dress conveniently rather than conventionally, and you can do it without looking "queer," too.

Keep your gloves on; do your best you will find it almost impossible to keep clean hands during Winter "on the road." If once they get rough and solled, you will have to give up. Hot water, into which has been poured lots of

ammonia and plenty of glycerine, patience, good soap and prayer may get them decent, but the skin is so tender that even dipping in cold water and a thorough drying can hardly save them from worse roughening.

Whenever the train has a stop, get out, cold or not. The car air is usually awful, theatre air ditto, hotel air often ditto. Just work in as much fresh air as stops permit; the journey will seem less hard, and it won't do you up so

Ab, that first season-it is your easiest You are young, you are brave, you expect things to be bad. People soon come to be very kind to you; you realize their kindness in a year or so. Of course, you come in that year or so to say, "Kind! Yes! I wasn't anybody, and no one was afraid of my being anybody. Now, they would be like anyone But at the time you didn't know all that, and you will find many a season, that brings you "notices from high places" and all that goes with it, less happy than your tramp ing hrst year. It's better to have people kind to you because you are nobody than to suspect they are kind to you only because they think you are, more or less, somebody.

Don't read on the cars if you can help it Of course, you know it's "bad for the eyes. More than that, life is all around you. Make yourself interested in it. Almost always you can get yourself to see something in the carpeople-in the sound of their voices-the things these "real people" do, so that the doing means something, yet which you think "no one could do on the stage;" the way they talk, how they ramble; an actor with a part so written could never "read" it so it sounded right, yet these real people are talking away, and anyone can understand; clothes, too, and "make ups ;" making apicture of a man's face by the look of his back, and finding yourself more and more correct as you try it. All these things amuse you great'y after you begin to see them, and they all belong to your

When, however, you are tired, there is outdoors. Everyone gets something different from "the open;" but you with your head full of your work, you, for whom the stage has made the world like itself for a time, will not be hurt by fancying the sky at the horizon a backing, or looking at the colors with the idea of a set in your mind. Then, too, the country, from the car windows is all of the country you will get lots of times. All I say is, don't dare look out of the window and get nothing. Better go to sleep, or go out on the back platform, and if the train makes noise enough, practice the Potion scene if you like, taking courage from that of Demosthenes, etc., and

That is the beauty of your work. It is every where. You need never be alone from it. It is life, it is living; and the more practical you are, the more cut away from dreams, Julieting and air castles, the more it will touch you common uninteresting daily life with art's own beauty. Realizing this and taking things as beauty. Realizing this and taking things as they come, will bring you cheerfully through the hardest season of "one-nighters," and help you to escape the learning of many un happy, discouraging, wretched, miserable, disgusting, heart-wearying things, that may just as well come later, when, perhaps, you are strong enough, sure enough, woman enough to find life and your work even in them.

Polly has grown serious, and she never means to be! She will impress you more probably when she tells you how you had better carry a waterproof with a big hood than an umbrella, and that rubbers for your feet can be tucked in the hood, and out of the way when the cloak is rolled up out of use. I'm afraid by moralizing I have forgotten many things. I will get them off some other time.

Gossip of the Town. John T. Malone is in town.

this country within the next two years. Adele Clarke has joined Annie Ward Tiffany at Buzzard's Bay, Mass., where they will remain until the so:h inst.

G. Morton Price, who played The Spider in The Silver King last season, goes as leading man with Oliver Doud Byron.

Pauline Hall, Francis Wilson, W. S. Daboll and Marie Jansen will appear in The Oolah, to be presented at the Casino on Sept. 17.

Frank E. Dumm, author of On the Sahara and other dramas, has been engaged as sing-ing comedian of the Lizzie Evans company, which opens its season on Sept. I in Kansas

Helen Blythe has been booked to appear for three weeks at the Fourteenth Street Theatre in March next. Her manager reports that he finds but little trouble in securing dates for his star.

The Corinne Lyceum in Buffalo will open its regular season Sept. 17, with Corinne in Arcadia and Monte Cristo, Jr., under the management of H. R. Jacobs and Mrs. Jennie

According to English advices, Julian Edwards is to conduct a season of opera for James C. Duff at the new Broadway Theatre, in the course of which he will present an opera

A new place of amusement is in course of completion at 106 and 108 East Fourteenth street, between Third and Fourth avenues. It will be known as Worth's Palace Museum, and will be snown as worth a Palace Museum, and will be opened next Monday. The front of the building will be painted Indian red, relieved with gold, and will be illuminated by gas and electric lights with colored glass globes. The hall on the lower floor front will contain living curiosities, and the rear part will be used as an amusement hall, which has a stage 30x35 as an amusement nam, which has a stage 3035 feet, and has been handsomely decorated by the artist, E. L. Vente. The seating capacity of this hall is over five hundred. The private boxes in the balcony hold about sixty. The ventilation is good, a sliding roof making the building pleasantly cool during the Summer Prof. Worth's lecture-room is on the second

floor fronting on Fourteenth street. The rooms to the west of this will be devoted principally to living freaks. There are also platforms for lecture and exhibition purposes. The parlor entertainment in the amusement hall will conentertainment in the ambsement and will con-sist of vocal and instrumental music, specialties and sketches. E. M. Worth is the proprietor, C. A. Wilson, manager, and Milton Lyons, director of amusements.

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